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No. 1.

## ANDOKIDES.

Of all the vase-painters who were at work in Athens in and about the year 525 B. C., Andokides is one of the most interesting. Part of this interest is due to the fact that he seems never to have been careless in his work; so that although his figures are often out of drawing, and always show a power of observation stronger than his power of correct delineation, still his work as a whole is thoroughly good. Another source of interest lies in the fact that he lived at the period when the black-figured ware was going out of fashion and a new style with red figures was taking its place. Andokides did not, however, at once give up the old manner for the new, and we find several vases signed by him, on one side of which is a black-figured picture, while on the other is a red-figured one. He evidently thought both the black and the red forms of decoration were good, and so tried to give his vases an added charm by combining the two styles. The same idea is shown on much later vases, though in these the black decoration has a secondary importance.<sup>1</sup>

Klein, in the second edition of his *Griechischen Vasen mit Meistersignaturen*, enumerates six vases<sup>2</sup> signed by Andokides. Other students have, however, attributed to him other vases on the strength of the similarity in style between them and the signed

<sup>1</sup> *Monumenti Inediti dell' Istituto Archeologico*, XI, Pl. 19. GERHARD, *Auserlesene Vasenbilder*, 269, 285. JAHN, *Beschreibung d. Vasensammlung in München*, 411.

<sup>2</sup> Five amphoræ and one kylix.



FIG. 1.—OBERSE OF AMPHORA BY ANDOKIDES—LOUVRE.





FIG. 2.—REVERSE OF AMPHORA BY ANDOKIDES—LOUVRE.

ones.<sup>3</sup> Klein himself in a single instance attempted to do this. I have not seen the vase itself which he considers to be by Andokides, but, to judge from the plate which he quotes,<sup>4</sup> the vase bears but very little resemblance to the master's signed work.<sup>5</sup>

Owing to the kindness of Professor Furtwaengler, I am now enabled to add several vases to the number of those which, if not actually by Andokides, are at least intimately connected with him. In style they agree absolutely with his signed work; but when one remembers the extreme conventionality of the vase-painting in this early time, a conventionality that controlled even the smallest details, and further our ignorance of the customs of the potters' guild (if one may use the term) in ancient times, it becomes manifest that we can, with safety, only say that these vases show his style and came probably from his workshop. Whether they are actually by him or not, is another question, and one of but secondary importance. The general questions of where and when they were made, and what currents of thought they make manifest, are the important problems to solve. The name of the potter is not of the slightest value. Whether it be Andokides or another it means absolutely nothing to us, for we know nothing about him. An algebraic equation would do quite as well. The very lack of signature on work that is so exactly similar to vases that he did sign is curious. Is it not possible that pupils and assistants were the makers of the unsigned vases? To whomever they are due, such a statement as Klein makes:<sup>6</sup> "Von den schwarz- und rothfigurigen Amphoren gehört ihm auch der grösste Theil der unsignirten," is unproved and misleading.

Before beginning the discussion of the vases, I will add a few notes to Klein. His No. 1<sup>7</sup> has since been published in the

<sup>3</sup> FURTWÄENGLER, *Archäologische Zeitung*, 1881, p. 301; also in ROSCHER's *Lexikon d. Griech. Mythologie*, I, 2196, l. 58, 2205, l. 51. HAUSER, *Jahrbuch d. k. d. arch. Inst.*, 1893, p. 100, note. WALTERS, *Catalogue of Black-figured Vases in the British Museum*, 193.

<sup>4</sup> NOEL DESVERGERS, *L'Étrurie et les Étrusques*, Pl. 9.

<sup>5</sup> Of this vase, SIX in the *Gazette Archéologique*, 1888, p. 196, says: "un vase que M. Klein attribue, à tort à mon avis, à Andokidès."

<sup>6</sup> *Griech. Vasen mit Meistersign.*, 2d ed., p. 188. Cf. his *Euphronios*, p. 36, note.

<sup>7</sup> *Griech. Vasen mit Meistersign.*, p. 189.



FIG. 3.—OBVERSE OF AMPHORA BY ANDOKIDES—MADRID.



FIG. 4.—REVERSE OF AMPHORA BY ANDOKIDES—MADRID.



catalogue of the Burlington Fine-Arts Club, 1888, No. 108 is here drawn from photographs.

His No. 2 is here given in half-tone (Figs. 1 and 2).

His No. 3, now in Madrid (Figs. 3 and 4). The verb in the inscription has the form ἐπόεσεν, not ἐποίεσεν. Cf. *Arch. Anz.*, 1893, p. 9.

His No. 5 is here drawn from photographs (Figs. 5 and 6). It is not true that the lyre-player "sitzt auf einem Stuhl." He stands upright (Fig. 6).

No. 6. Published with plate by Scheider in the *Jahrbuch d. k. d. arch. Inst.*, 1889, p. 195, Taf. 4.

The vase which Andokides seems to have made oftenest is the amphora of the form<sup>8</sup> that prevailed in Greece at this period, and all the vases to which I shall call attention are of this type. His style, as is always the case with an artist whose work is bound rather closely by conventionalities, can be learned better from looking at the reproductions of his vases than by a description. His chief characteristics are considerable freedom of composition, great delicacy in drawing, and great wealth of detail.

No. 1. The first vase which I will mention is in the British Museum (Figs. 7 and 8). There is little to be added to the description in the catalogue,<sup>9</sup> but it may be well to point out, more in detail than is done there, the similarity of this vase to the signed work of Andokides. To begin with, if the Athena be compared with the Athena on the Berlin vase,<sup>10</sup> (Fig. 10) the similarity between the two will be seen to be very great. The drawing of the figure, as a whole, with the clothes following exactly the outline of the body, with but a few straight lines to indicate folds at the bottom, is the same in both, and also the same as on one of the signed vases in the Louvre.<sup>11</sup> Further, the rich decoration of her chiton is such as occurs on all the signed vases. The helmet is of the Attic form, which Andokides used only for Athena. To other figures he gave the Korinthian helmet. The figure is unfortunately not completely preserved. The middle part of the

<sup>8</sup> FURTWAENGLER, *Berliner Vasensammlung*, Taf. IV, 35.

<sup>9</sup> *Cat. of the Black-figured Vases in the Brit. Mus.*, No. 193.

<sup>10</sup> GERHARD, *Trinkschalen u. Gefässe i. d. Mus. zu Berlin*, Taf. XIx.

<sup>11</sup> KLEIN, *Griech. Vasen mit Meistersign.*, p. 190, 5.

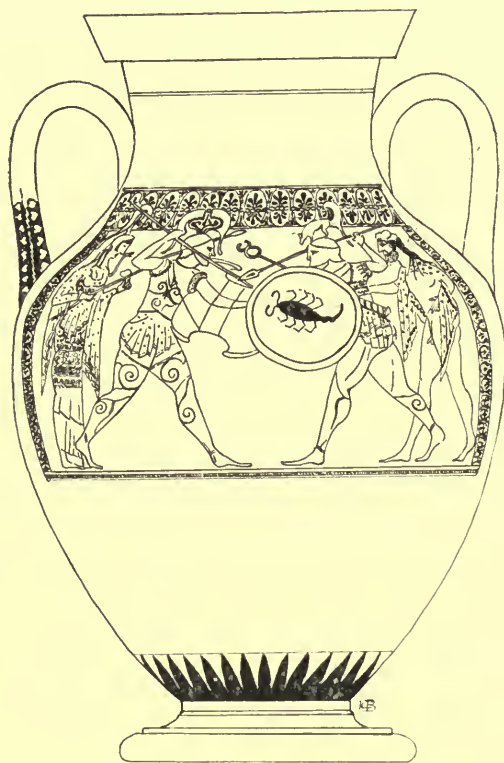


FIG. 5.—OBVERSE OF AMPHORA BY ANDOKIDES—LOUVRE.

body, from the breast to the middle of the thigh, including the right hand and wrist and left arm, has been restored. The left hand may have held something—a flower, perhaps, as on the signed Louvre vase. There is no telling what form the ægis had, for the Berlin and Louvre vases show two dissimilar and fantastic forms, while on the similar unsigned vases we find others. The manner in which the hair of Herakles and Iolaos is painted, with slightly raised little lumps of black, occurs also on the Berlin



FIG. 6.—REVERSE OF AMPHORA BY ANDOKIDES—LOUVRE.

vase. Further, although Andokides was not the only vase-painter who used the form of sword-scabbard such as Iolaos here has, still it is the one that occurs almost exclusively on his vases. The overlaying of white and purple paint is another characteristic of the work of Andokides.

This overlaying of red paint on the early red-figured vases is interesting, as showing how the Greek potters did not at first grasp the full force of their new invention, and so often painted details



FIG. 7.—OBVERSE OF AMPHORA IN THE STYLE OF ANDOKIDES—BRITISH MUSEUM.

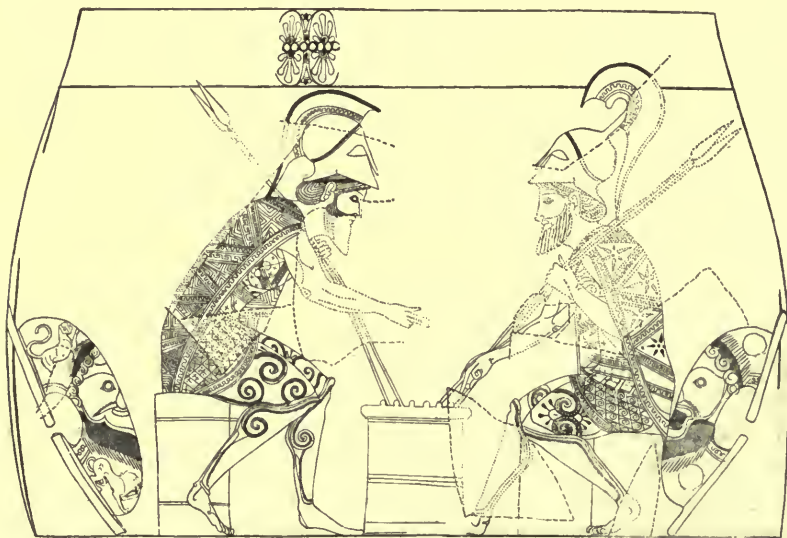


FIG. 8.—REVERSE OF AMPHORA IN THE STYLE OF ANDOKIDES—BRITISH MUSEUM.





FIG. 9.—OBVERSE OF AMPHORA BY ANDOKIDES—BERLIN.



FIG. 10.—REVERSE OF AMPHORA BY ANDOKIDES—BERLIN.

of their work in the way they had been used to paint them on black-figured vases. Another illustration of the same fact is shown by an amphora<sup>12</sup> in Munich. On one side is a black-figured scene of heroes playing with *pessi*. Between them stands Athena. On the other side is a red-figured Dionysiac scene. The figures in this latter scene have the round eyes of black-figured work; but what is to be particularly noticed is that most of the main outlines of the scene are *incised*. The artist evidently was so used to black-figured work that he did not realize that red-figured work did away with the necessity of engraved outlines. Another point that illustrates the misconception of the possibilities of the red-figured technique by the potters who first practised it, is that there are vases on which the inner markings of the figures (sometimes all, sometimes only part) are scratched (one can scarcely say incised) by some dull tool. The kylix in Munich, signed by Phintias,<sup>13</sup> is such a vase. Another is a fine amphora in Munich.<sup>14</sup> It belongs to the black and red-figured class. On the black-figured side Herakles, attended by Iolaos, mounts a chariot. At the horses' heads stands Hermes. On the red-figured side Dionysos lies on a *κλίνη* attended by a maenad and a satyr. The names of all the figures are engraved, and also the inscription 'Ἴπποκράτης καλός. The maenad is the figure to be noticed, for the upper part of the chiton is covered by dull incised lines carefully drawn from neck to waist, reminding one of the archaic female statues in Athens.<sup>15</sup>

A careful search in any large vase collection would undoubtedly reveal many more such instances as those above noted.

To return to the discussion of the British Museum vase. As is pointed out in the catalogue, the manner in which Herakles holds the lion (Fig. 7) is, apparently, quite a new invention of the artist,

<sup>12</sup> JAHN, *Cat. d. Vasensamm. in München*, 375. The vase is carelessly drawn.

<sup>13</sup> See KLEIN, *op. cit.*, p. 192. HARTWIG, *Griech. Meisterschalen*, p. 169.

<sup>14</sup> JAHN, 373. One archæologist to whom I showed this vase felt convinced that it was by Andokides. To my eye the drawing is not good enough for him (note the breasts of the maenad); nor is the detail rich enough, nor the type of face such as he and his assistants (?) drew. Why attribute all vases that are more or less alike to one man?

<sup>15</sup> Cf. also Munich, 373, 374, 378, 410, on which the dresses and bodies in part are so marked.

derived perhaps from the common type of Herakles throwing the boar down on Eurystheus. An unknown predecessor of Andokides seems to have had the same idea as to the way in which Herakles threw the lion, for he has represented the beast lying on his back, while the hero, throttling him with one hand, pounds him with the club.<sup>16</sup>

But it is this very divergence from the hackneyed type of the scene, this attempt to give new life to a composition which became tiresome through incessant repetition, that stamps this vase more certainly than any quantity of technical details could do as being the work of Andokides or his school. I shall recur to this characteristic of his vases again, and it ought to be borne clearly in mind.

The scene on the other side of the vase, of two heroes playing with *pessi* (Fig. 8), looks as though it were but a reworking of the group on a well-known vase by Exekias.<sup>17</sup> The marked similarity between the two scenes need not make us believe that one artist was intimately connected with the other. Granted that this composition was part of the stock in trade of the vase-painters of the transition period (a fact which is absolutely certain), an artist with the technique of Andokides would, if he undertook to draw the scene, of necessity produce much the same picture as Exekias.

It appears, then, that the pictures on this vase agree with the work of Andokides in regard to both form and details; and that, further, the most striking mark of his work—a confidence in his powers of delineation which led him to break free from the bonds of convention—is clearly visible. No one can doubt that the statement in the British Museum catalogue is correct: that the vase is in the style of Andokides. It is either by him or some one working under him.

No. 2. This amphora, of the same type as the others, is in the Louvre (Figs. 11 and 12). On the black-figured side (Fig. 11) is Dionysos in white chiton and striped and dotted himation, which is drawn under the right arm and thrown back over the left shoulder. He stands to the right. He is crowned with ivy and holds in his left hand a conventionalized vine with bunches

<sup>16</sup> GERHARD, *Auserl. Vasenb.*, Taf. 94.

<sup>17</sup> *Wiener Vorlegeblätter*, 1888. Taf. VI, 1.



FIG. 11.—OBVERSE OF AMPHORA IN THE STYLE OF ANDOKIDES—LOUVRE.

of grapes thereon. In his right hand he holds a kantharos, which an ivy-crowned maenad, clad in the same way as Dionysos, but with black and dotted chiton, fills from an oinochoe in her right hand. Following her comes a bearded and ivy-crowned satyr carrying a wine-skin over his left shoulder. Dionysos is followed by two similar satyrs, of whom the first one plays a lyre. He also has a bit of drapery over his left shoulder. The one behind plays with *krotala*.

On the red-figured side (Fig. 12), on the right, Kerberos, with two heads, a snake rising from the forehead of each, and a snake-tail stands to the left, under a conventionalized Doric building. Herakles, clad in short tunic and lion's skin, armed with bow, quiver and sword, stoops towards the dog. He holds a chain in his left hand, while he stretches out his right with a petting gesture.



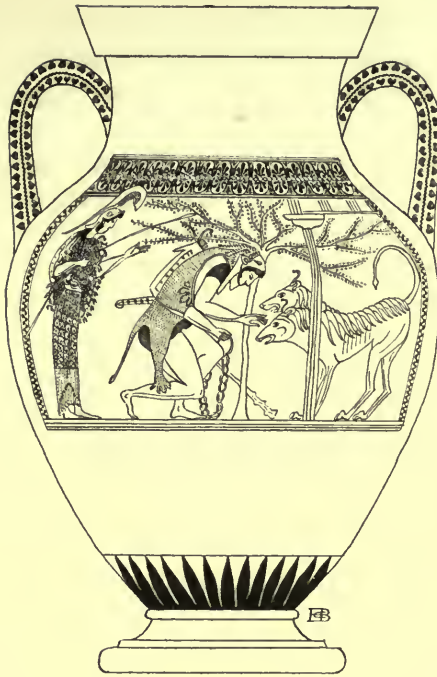


FIG. 12.—REVERSE OF AMPHORA IN THE STYLE OF ANDOKIDES—LOUVRE.

Between the two is a tree, against which leans Herakles' club. Behind Herakles stands, to the right, Athena, clad in a richly-decorated Ionic chiton. She wears an aegis without gorgoneion, and an Attic helmet, and she carries a spear in her right hand; she stretches her left towards the hero.

In technique this vase agrees perfectly with those by Andokides. The Athena is almost a replica of the figure on the British Museum vase, and consequently bears a similar relationship to the Athenas on the signed vases. The most noticeable characteristic of the figure of Herakles is the attempt of the artist to render a natural attitude—an attempt which is in large degree successful.<sup>18</sup>

<sup>18</sup> A similar representation of the scene is mentioned by FURTWAENGLER as being in the *Apparat d. Berl. Mus.*, *Mappe*, 12, 10. See ROSCHER'S *Lexikon*, I, 2205, l. 50. The same scene on a black-figured amphora in Moscow (see *Jahrbuch d. k. d. Arch. Inst. zu Berlin*, 1898, pp. 156-7) shows Andokides' superiority to his predecessors.



This attempt to reproduce more natural and more complicated attitudes than his predecessors had succeeded in representing is the most distinctive, though not the most noticeable, characteristic of Andokides. The peculiarities of his technique, though they resemble those of other artists, are his most noticeable characteristic, and are likely to blind one to the real interest of his work, which lies in the fact that he shows on almost every vase that is certainly by him an endeavor to attain a greater freedom, be it in subject or treatment, than that of his predecessors. We have noticed this in the Herakles scene on the British Museum vase, and it is very marked on the signed amphoras. On the Berlin vase the groups of athletes (Fig. 9) with their intermingled and foreshortened bodies, and the figures of hares in place of the usual palmettes under the handles, and on one of the Louvre vases the swimming girls show clearly the direction of his artistic endeavor.

The black-figured scene on this vase is less well drawn than any of the signed work, and in this respect is similar to the unsigned vase in Bologna of which I shall speak later. The satyrs are of the same type (with long hair and horses' ears) as those on the signed vases at Madrid and Castle Ashby, though in the latter case their hair is cut short. This similarity, however, is not evidence for or against the vase being the work of Andokides, because it was the usual type at this time. The bad drawing is, on the contrary, distinctly against such an origin. The drawing of the muscles of the satyrs is quite different from that of Andokides, and worse than his, though his is none too good. The most marked difference occurs in the drawing of the stomach muscles. On the vase under consideration they are done in a manner at once hasty, conventional and incorrect. On the Madrid and Castle Ashby vases, Andokides has indicated them with a general accuracy, and has also suggested the ribs, which the artist of this vase fails to do. Further, Andokides, on the signed vases just referred to, shows more or less knowledge of the articulation of the knee; whereas the artist of this vase draws it in two different and equally bad ways. Similar bad drawing is shown in the two principal figures of Dionysos and the Maenad. Both of them are wooden and lifeless, and remind one of the figures on earlier black-figured vases; while in the drapery of neither is

Andokides's love of delicate ornament and fine folds visible. In fact, this black-figured picture and the one on the Bologna vase described below do not agree in style with the work of Andokides. The red-figured scenes on the same vases agree much better. It is quite possible that he made both the vases, but it is equally possible that some underling made them in his shop.

No. 3.<sup>19</sup> This vase, an amphora like all the others, is in Bologna (Figs. 13 and 14). On the red-figured side Dionysos, with long locks and hair bound by a fillet, stands to the right (Fig. 13). He wears an Ionic chiton covered with small dots and an himation with round spots, each surrounded by a circle of dots. In his left hand he holds a branch of grapevine on which are bunches of grapes—the outlines being incised, as is the hair of the figures. In his right hand he has a kantharos. Towards him steps a maenad clad in Ionic chiton decorated with crosses and half macanders. Over her head she has a hood of the same stuff. A chlamys ornamented with dots and crosses hangs on her shoulder; the ends, one crossing her breast and one her back, are thrown over her right arm, which she holds toward her face, as though smelling the flower in her hand. In her left hand she carries a lyre. She wears large earrings with pendants and a necklace. Behind each of these figures is a satyr with a fillet in his long hair. The one on the left plays a flute, which he holds in his right hand, while he has another in his left. The one on the right holds his right hand open and slightly outstretched, his left clenched and at his side.

On the black-figured side Herakles, in cuirass and short tunic, with sword at side, strides to the right, grasping the Nemean lion in his arms (Fig. 14). The lion stands on his hind legs and has a dotted mane. Behind this group is Iolaos, dressed in the same way as his master. He too has a sword. Both his arms are bent at the elbows; in his right hand he holds the club of Herakles resting on his shoulder; in his left the bow. In front of the group is Athena, striding to the right. She is clad in a long ornamented chiton, and is armed with spear, helmet

<sup>19</sup> Mentioned by FURTWAENGLER in ROSCHER'S *Lex.*, I, 2196, l. 68. I am told by Dr. Fried. Hauser, of Stuttgart, that there is a capital drawing of it in the *Apparat des Rom. Inst.*



FIG. 13.—OBVERSE OF AMPHORA IN STYLE OF ANDOKIDES—BOLOGNA.



FIG. 14.—REVERSE OF AMPHORA IN STYLE OF ANDOKIDES—BOLOGNA.



and shield. The symbol on the latter is a lion's head. She turns her head to look at the fight.

At the first glance one sees that this vase belongs to the same set as the others, and a minute examination brings conviction that, if not by Andokides himself, it is very probably the product of his shop. The satyrs are of the same type that we have seen before on these vases; and if the drawing of their knees seems hardly good enough for Andokides, still the freedom with which the figures are drawn, and the general naturalness of their attitudes, are eminently in his spirit. Further, the draperies of the two central figures on the red-figured side, with their rich and delicately drawn patterns, the fine folds and the manner in which they follow the outline of the figure, are exactly correspondent to the draperies on the signed vases. The maenad is, however, the figure which both as a whole and in every detail shows the spirit of Andokides. The freedom with which her body is bent at every joint distinguishes her from the work of the earlier vase painters, such as Amasis and Exekias, as clearly as it shows the same feeling for naturalism that Andokides shows in his swimming girls, in the capital foreshortening of the Athena on the Berlin vase, or the figures standing by the lyre-player on the Louvre vase. As I have said before, it is this, in great measure successful, attempt to make his accuracy of hand equal his sharpness of vision that distinguishes Andokides from other potters of his time. The visual comparison between this figure and the two maenads by Amasis<sup>20</sup> shows this more clearly than words can. Beyond this general similarity there is a further one of details. The gesture of holding a flower occurs on the Berlin vase and twice on one of the Louvre vases. It is, however, a gesture so common that its occurrence on this vase is hardly more than negative evidence in favor of the theory that the vase is by Andokides. The way, however, in which the further side of the maenad's chiton is shown at the bottom, is a characteristic which is, I believe, confined to Andokides and his school. It occurs on all the signed vases on which there are figures in chitons, and is another indication of the artist's attempt at naturalism. Still further evidence is afforded by the earring, made of a large circle of gold (?) with

<sup>20</sup> *Wiener Vorlegebl.*, 1889. Taf. III, 2.



heavy pendants. This and similar large forms occur several times on the signed vases.<sup>21</sup> Similar earrings were used by Amasis to deck out his figures, but other artists at this time seem not to have used them.

It is such little details as this that mark the individuality of Andokides, and show how he was striving to make his art a means of personal expression in preference to a mere conveyance for stereotyped, and hence lifeless, forms. If we look at the signed vases (for, of course, we can argue from them alone, though all remarks of a general character that I make about them will be found to hold good of the unsigned vases as well), we see that he rarely repeated details. The figures of Athena are in both the instances where they occur considerably alike, but the artist shows his fancy and taste for variety in the differing forms of her ægis and in all the finer details of her dress. If we continue this comparison of the figures of Athena to the unsigned vases, the general similarity combined with differences of detail becomes more and more marked. This general likeness, and the stiffness which is strongly marked in her figure, may be due to the artist's feeling of reverence for the gods, and more particularly to his reverence for traditional religious symbols *per se*. The same stiffness, and a look of greater archaism than one sees in his human figures, are plain also in the figures of Dionysos. Although aiming to make his pictures as lifelike as possible, and doubtless sharing the common belief that gods and goddesses possessed human forms and appeared, as he depicted them, on earth among men, he yet was not entirely free of the feeling that an indescribable something of divinity rested in the statues themselves of the divinities which he worshipped, as his ancestors had done before him. And so when he came to draw these divinities, instead of lending them the life he did the other figures, he copied some statue—or at least repeated types which were originally derived from statues.<sup>22</sup> There is no reason to doubt that a statue was the

<sup>21</sup> Once on the Berlin vases and six or seven times (the photograph which I have of the vase does not allow me to be certain) on the signed "Amazon" vase in the Louvre.

<sup>22</sup> Types exactly similar in general style to those of Andokides are of so frequent occurrence on the earlier vases that it is probable the feeling I have assumed was held by Andokides was common to the majority of his countrymen.

model for the Athena. That such types existed in sculpture at this time the figure of the goddess in the west pediment of the temple at Aegina shows—a figure which agrees almost perfectly with these figures on the vases. The head on the early Attic coins is also very similar, though the crest of the helmet naturally had to be altered to suit the shape of the coin. It is worth while noticing, however, that the helmet is of the Attic type (on the coins, without cheekpieces), which was the only one given Athena at this time. What adds strength to the belief that Andokides had some statue in his mind when he drew this figure, is the fact that, beyond the general similarity of the figures, the helmets, even down to the scrolls upon them, are almost copies one of another.

The same love of variety of detail is noticeable on the Amazon vase in the Louvre. Of the three Amazons, each one is differently dressed from the other two, and on the other side of the vase no two of the swimmers are alike. So on the other vase in the Louvre, the two men who listen to the lyre-player are unlike in dress and gesture, while on the opposite side of the vase the two warriors differ from each other in every detail.

Turning now to the black-figured side of the Bologna vase, we notice the same poorness of work as compared with the red-figured side that we saw on the unsigned vase in the Louvre. The Athena is as ill-drawn a figure as could be found on a pan-Athenaic amphora. The drawing of the knees of Herakles and Iolaos shows the same misunderstanding that is visible on the Louvre vase. The drawing of the feet and legs is also unusually bad. But together with all these dissimilarities to the certain work of Andokides, there are many similarities, such as the delicacy and detail of the drawing, the shape and decorations of the sword scabbard, the use of purple-red for the beards of the figures,<sup>23</sup> and the foreshortenings of Athena's shield. The same conclusion that we formed in regard to the other unsigned vases is the best here—that the vase is not by Andokides himself, but was very probably produced under his direct supervision.

No. 4. The vase that now comes under consideration is in

<sup>23</sup> My photograph of the vase does not allow me to be absolutely sure of this, but I think there is no doubt.

the Faina collection in Orvieto.<sup>24</sup> Both sides are red-figured. On one Herakles, to the right, shoots an arrow at two Amazons who attack him. Behind him stands Athena turned to right. At his feet lies a third Amazon, who raises her hand, imploring mercy. A fourth, behind the first two, is wounded in the thigh and walks off to the right, turning, however, to look at the battle. Herakles is clad in a lion's skin, the fur of which is indicated by dots, and a short but gaily-patterned tunic. He is armed with bow, quiver and sword. Athena, armed with spear, helmet and shield (sign, a gorgoneion), seems almost a copy of the figure of the same goddess on the signed vases.<sup>25</sup> Of the Amazons, the one on the ground leans on her left arm and raises the right towards Herakles. She is armed with shield (sign, a flying bird and dots) and sword. She wears a short tunic covered with patterns—maeanders, dots, stripes and rows of animals (?). Her hair is gathered together in a dotted hood, and she wears large, round earrings. Of the two fighting Amazons, the farther one is armed with a Korinthian helmet, the top decorated with a scale pattern, spear, shield (sign, rays) and greaves (edges ornamented). The nearer one has a short spotted tunic and her hair gathered into a hood. She has large earrings with three pendants, a necklace, and is armed with spear, sword and shield (sign, flying bird within a circle of dots). The wounded Amazon also has her hair in a hood(?) and is clad in a short dotted tunic with a dotted chlamys over her shoulders. She is armed with a bow.

On the other side of the vase Dionysos, bearded, stands to the right, playing a lyre. He wears an Ionic(?) chiton patterned with dots and crosses and an himation of the same pattern. Before him stands "una donna [a maenad] (orecchini) che porta un cantaro ed un' oenochoe."<sup>26</sup> She is crowned with ivy(?), as are also the two bearded satyrs behind Dionysos. Both of these latter have long hair, and one carries the other on his shoulders. The field of the design is filled by branches of grape-vine, on

<sup>24</sup> See *Ann. dell' Instit.*, 1877, p. 133.

<sup>25</sup> The photographs which I had taken of the vase are so extremely bad that it is impossible to be absolutely certain in respect to some details.

<sup>26</sup> I take the description of this figure from the *Annali* because I can make absolutely nothing of my photograph.



which hang bunches of grapes, the outlines of which are incised, and the single grapes made by little lumps of black. Whether the vine leaves are laid on with red paint, or made in true red-figured technique, I cannot tell.

As in the case of the other unsigned vases, one can see at once that this vase is closely connected with Andokides. The love of fine detail, the delicacy and accuracy of the drawing, the naturalness and complication of the two scenes, is just what we have seen on his signed vases. Of the figures which compose the scene of Herakles and the Amazons, Athena is the only one who is stiff and awkward,—but this difference between her and the other figures I have already explained. In detail she seems to be precisely like the Athena on the Berlin vase; the foreshortening of her shield (*cf.* also that of the fallen Amazon) being a very noticeable point of similarity. But it is the bold way in which the artist did not hesitate to throw his figures together in any way that might make the scene seem vivid and lifelike, that stamps the vase with certainty as being either by Andokides himself or by a pupil of his. The way in which Herakles strides over the fallen Amazon, who, leaning on her left arm, raises her right hand towards the hero, is exactly similar, in the expression that it gives of a marked tendency towards naturalism of design, to the swimming girls on the Louvre vase and to the wrestlers on the amphora in Berlin. Very similar wounded figures occur on the signed kylix in Palermo, though in this case they are not quite so well drawn—probably owing to their small size. Other details beside the decorations of the dresses, that agree with the signed vases, are the earrings with their large form and elaborate decoration of pendants.<sup>27</sup> Further, the sword scabbards are of just the form and decoration Andokides seems to have preferred,<sup>28</sup> and the decorated greaves of one of the fighting Amazons can be partially matched by those of one of the warriors on the signed Louvre vase. The difference in the way the Amazons are dressed and armed finds its counterpart in the Amazons on the Louvre vase.

<sup>27</sup> *Cf.* signed "Amazon" vase in Louvre and Berlin vase.

<sup>28</sup> *Cf.* Berlin and both signed Louvre vases. Their occurrence also invariably on the unsigned vases, which I have tried to show came from Andokides' workshop, adds probability but not proof to this vase having the same origin as the others.

The variety in the way the figures on these vases are armed is very noticeable. It does not occur on the Palermo kylix, but there the small size of the vase, just as it led Andokides to be rather less elaborate in his drawing than on the amphoras, was also the cause, probably, of the lesser elaboration of detail. The two warriors on the signed Louvre vase are a good case in point. Except the two spears, not a single weapon or article of the one is like the corresponding weapon or article of the other. One warrior wears thigh-protectors, the other has none; one has a round, the other a Boiotian shield; one has a double crest on his Korinthian helmet, the other has a dog (?) or fox (?), whose tail forms the crest proper. And so on.

Helmets were an article on which Andokides seems to have enjoyed letting his imagination play. On the two signed Louvre vases there are three Korinthian helmets, each of which is different from the other two. A helmet with a dog on it occurs on a vase by Amasis<sup>29</sup> and on a much later red-figured vase,<sup>30</sup> but it seems never to have been a common type, and the extra weight of the bronze animal would have made it impracticable for actual use. The type with double crests, such as the other warrior on the Louvre vase has, was common enough. It was known even as early as Homer's time,<sup>31</sup> and occurs again and again on vases. There were, however, two or more ways of arranging these crests. Either they rose from the sides of the helmet, over the top, in converging curves like horns,<sup>32</sup> or else they were arranged as on this vase, one in front and one behind, on the long axis of the helmet. Helbig does not acknowledge this arrangement, but says: "Diese letzten Darstellungsweise ist, wie es scheint, nur dadurch veranlasst, dass es sehr schwierig war, einer solchen Helm [one with the crests rising from the sides] in der Profilansicht zu deutlichen Ausdrücke zu bringen, da hierbei die dem Betrachter zunächst befindliche Röhre die andere deckte." There

<sup>29</sup> *Wiener Vorlegebl.*, 1889, III, 3b.

<sup>30</sup> BAUMEISTER, *Denk. d. klass. Alterthums.*, abb. 505 = *Bullet. arch. Napol.*, I, Tav. 7.

<sup>31</sup> See HELBIG, *Das Homerische Epos*, p. 301.

<sup>32</sup> HELBIG, fig. 105. Cf. fragment of vase by Nikosthenes, *Wien. Vorlegebl.*, 1891, Taf. VI, 4b. Also amphora in Munich, No. 13 (Gerhard, *Auserl. Vasenb.*, 114), and Munich, Nos. 579, 1333, 1295.



are, however, two points that go against this view, at least so far as Andokides is concerned. The first is that he not only shows no signs of having been afraid to attempt to draw objects that were foreshortened, but, on the contrary, seems to have enjoyed doing so. Athena's shield and the athletes on the Berlin vase, the chariot on the Castle Ashby vase, the satyrs on the one in Madrid, or the swimming girls on the one in the Louvre, prove convincingly that Andokides was not afraid of the difficulties of his art. Furthermore, it is very risky, when dealing with the work of a man who drew as well as Andokides, to say that had he known enough he would have represented objects in a manner different from that in which he has represented them. There is, however, another fact that is perhaps even more convincing. Before thinking that Andokides made a mistake in his drawing, one must ask the question: Is there any reason to suppose that such a helmet did not exist? On the ground of balancing the helmet, this method of arranging the crests is just as practical, I believe, as arranging them like horns; and the only reason against it would be that it seems as though having the tail of the crest hanging in front of his face must have been inconvenient to the warrior. But against this supposition may be brought two facts. The first is that the tail of the crest is rather short. The second is that, whether inconvenient or not, such a type occurs with a single crest. On the "Amazon" vase by Andokides, in the Louvre, between the feet of the horse, there is resting on the ground a Korinthian helmet, from the top of which rises an oval knob. In front of the knob is a horn-like object curving towards the front, to the top of which is fastened a crest (presumably of colored horsehair)<sup>33</sup> which falls in front of the helmet. The oval knob must be, I think, to balance the weight of the crest and its support. Whether this support was a real horn or merely made of metal we cannot tell with certainty, but it is safe to assume that if of metal it was meant to be an imitation of a horn. It has the shape of a horn, and in this differs from the usual crest support, which is of the same thickness from end to end and probably of rectangular section. Furthermore, horns were used as decora-

<sup>33</sup> See HELBIG, *op. cit.*, p. 109.

tion of helmets. Herodotos<sup>34</sup> tells of a race who formed part of Xerxes' host, and who had ἐπὶ δὲ τῇσι κεφαλῇσι κράνεα χάλκεα· πρὸς δὲ τοῖσι κράνεσι ὧτά τε καὶ κέρα προσήν βοὸς χάλκεα, ἐπήσαν δὲ καὶ λόφοι. Such helmets as these, with crests and horns (but without ears), occur on the famous vase fragment from Mykenai<sup>35</sup> and on the Klazomenai sarcophagi.<sup>36</sup>

Another type of helmet which falls midway between the one with a single crest falling to the front and the one with two crests (each having its own support), one of which falls in front and one behind, is shown on a sarcophagus also from Klazomenai,<sup>37</sup> on which a warrior is represented with a helmet, from the top of which rises a *single* horn-like support, from which depend two crests, one to the front and one to the back. Hence, although Hclbig is probably right in thinking that some of the earliest painters may have represented helmet-crests which in reality fell over the sides, as though they fell to the front and back, still there can be no doubt, I think, that this latter type existed.

The Dionysiac scene on the other side of the Orvieto vase is quite as markedly in the style of Andokides as the Herakles scene. The richly ornamented draperies worn by Dionysos, which cling close, showing the outline of his body, the numerous and fine folds and the long, hanging ends of his himation, are such as I have called attention to several times on the signed vases. The taste for variety of movement and complicated positions comes out well in the group of the two satyrs, one of whom carries the other on his shoulders.<sup>38</sup> We may conclude, then, that this vase also was made at least by a pupil of, if not by, Andokides himself.

No. 5. This amphora is in Munich (No. 388). It belongs to the red and black-figured class.

<sup>34</sup> VII, 76. Stein thinks they were the Pisidians. There is a lacuna in the text. Cf. statue of warrior from Delos, No. 247, in the Athens Museum.

<sup>35</sup> SCHLIEMANN, *Mycenæ and Tiryns*, p. 133 With this fragment and the one represented on p. 139, cf. Homer, *Il.* x, 260 ff.

<sup>36</sup> *Antike Denkmäler*, B'd I, Hft. 4. Taf. 44-46. Cf. black-figured amphora in Munich, No. 3.

<sup>37</sup> *Journ. of Hell. Studies*, IV, Pl. 31.

<sup>38</sup> For similar groups see *Journ. Hell. Stud.*, 1890, Pl. 12. *Roem. Mitt.*, 1891, p. 290 (Petersen). Catalogue of Greek Vases in the Ashmolean Museum, Pl.

On the black-figured side Herakles, the lower part of his body draped in a black and red-striped robe covered with a star pattern, lies to the left on a *kline* under a grapevine. He is bearded and curly-haired, each curl being engraved. In front of the *kline* is a small table on which stands a kylix and food. Above Herakles hang his bow, quiver and sword. In front of him stands Athena (to right) armed with Attic helmet, ægis and spear, and clad in a striped (black and red) Doric chiton. She stretches her right hand towards Herakles. The ægis fits her like a cuirass. A line of interwoven snakes runs up her back, and also from her throat to her waist. This form of ægis is due to the artist's imperfect understanding of the limits of profile drawing. He wanted to show all the snakes which were on both edges of the ægis, and could have been seen only from in front, and so he drew them in this manner. It is simply another of the innumerable instances in which the Greek artist represented part of a figure in full front and part in profile.

Behind Herakles stands (to right) a small, nude servant; his left hand hangs open by his side, his right is stretched over the top of a large *deinos*, which stands in front of him on an elaborately carved support. His hair is drawn in the same way as that of Herakles. Behind Athena is Hermes (to right) clad in dotted tunic with maeander border at neck and bottom; also a striped (red and black) and dotted chlamys. Both arms are bent across his breast. He is bearded, his hair is long, one lock falling over his shoulder, and along his brow are little spiral curls.

On the red-figured side the scene is similar. Herakles lies (to left) on a richly decorated *kline*.<sup>39</sup> His himation, patterned with dots and crosses, covers him completely but for his right arm and

<sup>39</sup> In Jahn's catalogue this figure is called Dionysos. This is surely a mistake, for such a type as this of Athena and Dionysos did not exist, and it is one of the typical ones for Athena and Herakles. (See GERHARD, *Trinkschalen*, Taf. c, 8. Cf. also ROSCHER's *Lexikon d. Griech. und Roem. Myth.*, I, 2215). It is true that none of Herakles' usual attributes are represented, but the artist may have thought that, as he had put them on the opposite side of the vase, they were not needed here. Furthermore, the figure has not the characteristics which Andokides gave Dionysos. On the vase in Madrid and the one in Castle Ashby he has long hair. So also on the unsigned Louvre and Bologna vases, and I think on the one in Orvieto. Here, however, the hair is short, and in this and the red beard the hair agrees perfectly with the type of Herakles drawn by Andokides on the Berlin vase and with the type on the unsigned vases in London, Paris and Orvieto.

breast. He is bearded (purple overlaid) and has a wreath of leaves (purple overlaid) in his hair. His left arm rests on a richly embroidered cushion, and in his left hand he holds a kantharos. His right hand clasps his raised right knee. Before the *kline* is a small table, on which are a kylix and various offerings of food. Over and about the *kline* a grape-vine stretches its branches. The leaves are made with purple paint overlaid. At the foot of the *kline* stands Athena clad in a Doric chiton (of a diaper pattern of crosses and dots), and armed with Attic helmet, spear and ægis. She has a flower in her right hand, which she stretches towards Herakles.

A superficial examination is quite sufficient to enable one to see that this vase is closely connected with Andokides and his school. There is the same delicacy of technique and richness of detail that characterize Andokides' work. But beyond this the similarity of certain figures and details on this vase to those on the signed vases can hardly be explained except by the supposition that this and the signed vases were made in the same workshop. The figure of Athena, for instance, is, but for the absence of the shield and the different form of the ægis, almost a duplicate of the Athena on the Berlin vase. Her helmet, her face with queerly-drawn chin and mouth, her dress (note the way the further side shows between her feet), are as nearly alike as two things can be that are not absolute copies one of the other. Her gesture of holding the flower occurs again on the signed Louvre vase, and was, as I have already noted, a gesture frequently adopted by Andokides and his school. But if the likeness between the Athena on this vase and the figures of the same goddess on the signed amphoras is marked, it is still more noticeable between this and some of the other unsigned vases. But for a difference in size the Athena on the British Museum vase and the one on the Munich vase are almost absolute replicas of each other. The pattern of the dress is exactly the same, even in the way it stops at the knees. The bottom of the dress and the feet on one vase are almost indistinguishable from those on the other—even the decorations of the helmet repeat one another almost exactly. The figure of Athena on the unsigned Louvre vase can scarcely be differentiated from these other two. Naturally the comparison of



one unsigned vase with another proves nothing as to their authorship, and all I wish to show is that the reasons I adduce for connecting one of these unsigned vases with Andokides hold good for all of them.

If, further, the figure of Herakles, particularly the head, be compared with the figures on the signed vases, the similarity of form and technique will be seen to be very marked. It is true that the freedom of composition and search for naturalism of representation which I have attempted to show was Andokides' chief characteristic, is hardly noticeable on this vase, but there are traces of it in the manner in which Herakles' leg shows through the drapery, and in the folds of the himation about his arm and waist. But though less distinctly marked by the characteristics which distinguish the known work of Andokides than the other vases in our list, this vase belongs to the same class, that is to the vases made under his influence and probably his direct supervision, and which for all purposes of the broader study of ceramography may be considered together with his signed works. The fact that the vase shows less clearly than some others the special characteristics of Andokides does not invalidate this statement, for the works of any artist, even of one hampered by conventionalities and ignorance, vary from one another often very greatly.

The chief points to notice in the black-figured picture are the delicacy of drawing, and the fact that the scene is not as well drawn as the red-figured one—a difference that, as I have said above, occurs also on the Louvre and Bologna vases.

No. 6. This, the last vase to consider, is a red-figured amphora, of which, unfortunately, only fragments remain.<sup>40</sup> They are in the collection of Dr. Friedrich Hauser, in Stuttgart, to whom I owe the most sincere thanks for his great generosity in sending me and putting entirely at my disposal, his own drawings of them.

On one side of the vase is Herakles and the Nemean Lion.<sup>41</sup> Athena and Iolaos stand by. Herakles leans over to the right

<sup>40</sup> *Jahrbuch*, 1893, p. 100, note 15.

<sup>41</sup> The condition of the fragments does not allow a very detailed description of the scene.



(grasping the lion around the body?). Above him hang his bow and quiver. Behind Herakles stands Athena clad in an ornamented chiton and ægis and armed with Attic helmet and spear. Behind the lion is Iolaos. He is bearded, has fillet in his hair, and holds Herakles's club, which is shown merely by an incised outline in the black background.

On the other side, on the left, a woman clad in chiton and himation, both of dotted pattern, stands to the right, talking with a hoplite. Behind him is a horseman, to the right, who wears an elaborate chlamys (the arrangement of which is not quite clear) and carries two spears. In front of and facing the horseman is a bowman in Seythian costume.

That this vase is closely related to the Andokides vases is clear, but I do not believe that it is by Andokides himself. If it is by him, it certainly falls far below the standard of his signed work. It is true that in the Herakles scene the Athena bears a marked resemblance to the figures of the same goddess on the Berlin and Louvre signed vases, but a close examination shows that this resemblance is not so great as it seems at first sight to be. As I have frequently said, the sureness, delicacy and abundance of detail of Andokides' drawing form one of his most marked characteristics. These qualities are all lacking in the fragment. The helmet crest, the snakes of the ægis and the feet are all drawn with an unsteady hand. The crest does not show the very delicate decoration that those of the Athenas on the signed vases, and even on the unsigned ones exhibit, but has instead a more clumsy stripe. Then the uncertain and irregular drawing of the patterns on the dress and of the scales on the ægis is very different from the decisive, almost mechanical, work on the two signed vases. Further, to obviate the difficulty of making the quiver-strap and club red-figured, the artist painted the former with purple paint overlaid on the black background and merely incised the outline of the latter. The Louvre "Amazon" vase shows that Andokides was not troubled by such difficulties incident to the red-figured technique. The legs and feet of Herakles and Iolaos are poorly drawn, and the head of the latter is not at all of the same type as that found on the signed vases; the mouth, nose, eyes, in fact every part, including the way the hair is made, by little dots of overlaid purple, are different.

On the other side of the vase the same general similarity to Andokides' work is visible, but also the same unlikeness. The figure on the left looks like figures by Andokides, but differs, just like the Athena, from the signed figures in being badly drawn. If any figure with a spotted chiton by Andokides be compared with this one, the irregularity and clumsiness of the pattern on the fragment will at once be seen to be in marked contrast to the extremely careful work of the master. The same criticism holds good in regard to the bowman. Of the horse it is difficult to speak, there is so little of him left; but I think he is a rather more thin-necked, flat-chested type than Andokides drew. But as a horse occurs only once on the signed vases, it is almost quite useless to endeavor to draw any deductions from the way he is drawn.

In neither of the pictures is there any sign of an endeavor on the part of the artist to attain any realism of representation, such as I have tried to point out on the signed vases. Taken all in all, we may safely conclude that the artist of the fragments was *not* Andokides, but was of the same period and probably influenced by him—perhaps was one of his assistants.

## II.

The study of these vases in their detailed aspect suggests one or two problems of a general but important character which need to be considered. One of these is the date at which Andokides lived, another is the origin of the red-figured technique.

The first of these can be settled with comparative accuracy. Loeschke<sup>42</sup> has pointed out the similarity in style between the basreliefs of the middle part of the sixth century B. C. and the vases of Exekias and his contemporaries. Further, among the rubbish used by Kimon to build up the Akropolis in Athens, after its burning by the Persians, have been found vase fragments of the styles of Exekias and Epiktetos, and some of even more advanced red-figured work than that of the latter master. Hence the Andokides and other vases of the transition period must be set several years earlier than the Persian Wars. Just how many

<sup>42</sup> *Athen. Mitth.*, IV, 289 f. Taf. II.

years it is impossible to say. Hartwig, however, has shown good reason to believe that the beginning of the activity of Euphronios was about 500 B. C.<sup>43</sup> Hence, if we allow twenty-five or thirty years for the advances in power of drawing, *etc.*, which distinguish vases of transition period from those of the still hampered, but notwithstanding much freer, style of Euphronios and his contemporaries, we shall probably not be far wrong. Still another bit of evidence is to be derived from an inscription discovered on the Akropolis,<sup>44</sup> which reads: *Νησιάδης κεραμεύς με καὶ Ἀνδοκίδης ἀνέθηκεν*. That this Andokides was the vase painter whose works we have been studying, there seems no reason to doubt, for the inscriptions found on the Akropolis show that it was a not uncommon event for the vase painters to set up an offering to the goddess.<sup>45</sup> The inscription belongs to the latter half of the sixth century B. C. From all this evidence we get tolerably certain evidence as to where Andokides lived and are also able to date him very accurately.

Bearing in mind, now, when and where Andokides worked, it will be well to see what relation his work bears to that of his predecessors. Klein<sup>46</sup> says of his work: "Exekias blickt als Vorbild überall durch, so dass die Vermuthung er wäre sein Lehrer gewesen, sehr nahe liegt. Schon die Gefässformen und die beträchtlichen Dimensionen erinnern an ihn." The idea expressed in the second sentence is manifestly valueless in the discussion. The shape of amphora used by Andokides was a development from earlier forms and was in common use in his day. Exekias neither invented it, nor was he the sole user of it in the generation preceding Andokides. Finally, of the four amphoras that are signed by Exekias, only *one* has the form used by Andokides. Further, no argument lies in the fact that of the five amphoras signed by Andokides, four of them happen to be of a size that corresponds to certain vases we have by Exekias. The number of signed vases we have by either master is altogether too

<sup>43</sup> HARTWIG, *Die Griechischen Meisterschalen*, p. 1 ff.

<sup>44</sup> CIA. 393. *Jahrbuch*, II (1887), p. 145.

<sup>45</sup> Dedicatory inscriptions have been found, besides the one quoted, of Nearchos, Kriton and Euphronios. See STUDNICZKA in the *Jahrbuch*, 1889, p. 135 ff. In relation to Athena as patron goddess of potters, see PRELLER, *Griechische Mythologie*, 4th ed., I, p. 222.

<sup>46</sup> *Griech. Vasen mit Meistersig.*, p. 188.

small for us to argue in this way. And is it credible that an artist as original as Andokides should have been so influenced by his master (whoever he may have been) as to prefer to make vases of the same size as the master had made them?

As a matter of fact, it is a hopeless task to try to solve the question of the absolute relation of Andokides to his predecessors. In the work of Andokides (and much more so in that of the earlier artists) the full expression of the personality of the man was so hampered by ignorance of drawing and by conventionalities of one sort and another that to attempt to build, on the very weak foundation of our present knowledge, a genealogical tree of the art-family to which this artist belonged, would be a futile task. When one remembers the extreme conventionality of the drawing of all the artists at this time, and that the likenesses in the work of any body of artists who have only half mastered their art, who are in the stage where they cannot express what they will, but only what they have learned how, are always much more marked than in the work of men who have completely mastered it, one will be chary of such theories as Klein's. Klein may be right; but then, again, he may not be. There can be little doubt that Andokides knew the work of Exekias, but there is absolutely no proof that the earlier potter was the master of the later one. There are, of course, similarities in the work of the two men, but they are similarities of convention rather than true similarities of style. Besides, there is another artist to whose work the vases by Andokides bear quite as much resemblance. This artist is Amasis.

As I have said, one of the chief characteristics of Andokides is his liking for great variety of detail. Now, this same variety occurs on the vases by Amasis more than on those by Exekias. I have mentioned the earrings worn by the Amazons and swimming maidens on the Louvre vase as occurring on a vase by Amasis.<sup>47</sup> Then the helmets on the Amasis vases are of as many different forms as on the Andokides vases. Helmets with double or single

<sup>47</sup> *Wien. Vorlegebl.*, 1889, Taf. III, 2.



crests, helmets with animals for crests,<sup>48</sup> helmets of the Korinthian and Attic type, Attic helmets with high or low crests occur on the vases of both. The contrast between this variety and the dull repetition of the same shaped helmets on vases by Exekias,<sup>49</sup> is very noticeable. Or compare the great variety of shield symbols chosen by Amasis<sup>50</sup> and the dull blankness of shields by Exekias.<sup>51</sup> Then the great variety of dress patterns on the Andokides vases is much more nearly equalled by the Amasis than by the Exekias figures. Another little point to notice is the very neat way in which Amasis draws the overlapping folds at the bottom (generally) of short chitons. They are folded so as to make a zig-zag line with sharp points, something like the teeth of a saw.<sup>52</sup> This also occurs on the Andokides vases.<sup>53</sup> These are all little details and may or may not mean anything. They allow us to conclude, however, that, leaving the insoluble question of master and pupil aside, the vases by Andokides bear more resemblance to those by Amasis than to those of any other of the earlier vase painters.

The second question, that as to the origin of the red-figured technique, is one that is not so easy to solve. I cannot see, however, that there is any ground for certain of the theories that have been propounded. In the first place, there is no reason for any theory in regard to the matter. The use of the red-figured technique had no development, in the proper sense of the word, and,

<sup>48</sup> On an amphora in the British Museum (B, 209). LOESCHKE (*Arch. Ztg.*, 1881, p. 31, note 9) tried to prove this vase to be by Exekias. His first argument relative to the inscriptions is scarcely credible. It is (in part) that the word Amasis is the name of one of the servants, but that: "Einen zweiten für einen Aethiopen passenden Namen kannte der ungenannte Verfertiger der Vase nicht und schrieb deshalb sinnlose Zeichen"! Exekias's knowledge can hardly have been so limited. His second argument, that the technique looks more like that of Exekias than that of Amasis, has force.

Mr. Cecil Smith follows this view (*Cf. Wiener Vorlegebl.*, 1889; Verzeichniss d. Tafeln. Taf. III, 3), but adds evidence in regard to the style. I do not quite see the force of his argument about the use of H in the inscription, for if it does not occur elsewhere on Amasis vases, no more does it on those by Exekias.

NOTE.—Since the above was written, Mr. Cecil Smith wrote relative to my remark: "That is so; but since Exekias is certainly a later artist than Amasis, he is less unlikely to have used H than Amasis; of course it is not saying much."

<sup>49</sup> *Wien. Vorlegebl.*, 1888. Taf. VI, VII.

<sup>50</sup> *Wien. Vorlegebl.*, 1889, III, 2 c.

<sup>51</sup> *Id.*, 1888, VII, 1 c, 1 d.

<sup>52</sup> *Wien. Vorlegebl.*, 1889, Taf. IV, 4 b.

<sup>53</sup> "Warrior" vase in Louvre; Berlin and Palermo vases.



owing to the nature of things, could have had none. There is no intermediate stage possible between making vases with black figures on a red background and vases with red figures on a black background.<sup>54</sup> The idea must have come to some vase-painter all at once. To theorise as to who this vase-painter was or about the original cause of his ideas is quite useless. The only point on which to theorise is: when were red-figured vases first made? and this question the excavations on the Akropolis have answered with an accuracy that cannot be more than a decade or two wrong.

Klein<sup>55</sup> propounds the theory that the red-figured technique was developed from the gorgoneion on the inside of kylixes. As I have said above, there is no development in the red-figured technique. Moreover, this is a theory based upon a mere supposition and not on any fact. Such theories delay rather than advance knowledge. Not only this, but even if one looks at the matter from Klein's point of view, the facts go directly against him. If the gorgoneion suggested red-figured technique (be it remembered that the gorgoneion *is in the red-figured technique*, so how it can have *suggested* it is difficult to understand), how does it happen that of all the kylixes which show both techniques together only one<sup>57</sup> has the *inner* picture red-figured with the *outer* black-figured. It might quite as well have been "developed" from the outline heads that occur on the kylixes by Hermogenes, Takonides or the other painters of this class.

The believers in Klein's theory might say that, the exterior being the most important part of the vase, the new invention was tried on that part first. This, on grounds of common sense,

<sup>54</sup> It might be thought that drawing the figures in outline, merely leaving the uncolored clay as background, would be an intermediate stage. This, however, would be a different technique, and as no such work has ever been found, it is useless to discuss the point.

When, after writing the above, I was in London, Mr. Cecil Smith showed me a fragment, found in Naukratis, in the very technique which I have said had never been found. This broken bit shows parts of two figures—a satyr grasping a maenad around the waist. Mr. Cecil Smith knew of no other case but this one. This fragment is, of course, of great value and interest, but is scarcely of weight enough to alter the general truth of my statement.

<sup>55</sup> *Euphronios*, p. 32 ff.

<sup>56</sup> Kylix by Epilykos in the Louvre.

would be unlikely, for the artist would hardly have practised new methods at the risk of ruining his wares. Further, it would have to be proved that the exterior was the most important part of the vase—a difficult task until we know just how much the kylixes were put to real use and how much they were ornamental.

Hartwig<sup>57</sup> has propounded another theory; he says: “Es hat allen Anschein, dass Epiktet geradezu als der Erfinder dieser so überaus wichtigen Neuerung gelten darf. Jedenfalls erhielt die Malerie mit rothen Figuren durch ihn und seine Genossen ihre erste Ausbildung.” The latter part of this passage is, of course, true, but the statement that Epiktetos was the inventor of the red-figured technique is a pure theory. We know that the technique began in his time, but it is quite impossible to prove that any particular man invented it; and if we could, the fact would have but the slightest interest, for these vase-painters are mere names to us.

If, however, we search for what may be considered the first appearance of the red-figured technique, it is perhaps to be found in the vases with black background, *over* which the design is painted, generally in white or red.<sup>58</sup> Six says<sup>59</sup> that his conviction is: “que les premiers essais de cette catégorie sont antérieurs aux figures rouges et qu’ils ont peut-être été en quelque chose dans cette nouvelle invention.” Any one who reads his article and considers for a moment what he points out, that an enormous quantity of black-figured vases have their designs enlivened in part by red or other colors, being overlaid on parts of the design, and who remembers, further, that the whole tendency of Greek art, at the beginning of the fifth century B. C., was towards naturalism, will share this conviction rather than accede to theories such as that of Klein. For this naturalism was only to be got by making the figures light against a dark background, because so long as we see by means of light, those designs are the clearest in which the masses are light and the details dark, rather than *vice versa*. That is to say, an outline drawing is more easily understood than a silhouette. The only difficulty for the Greek vase-painter was

<sup>57</sup> *Die Griechischen Meisterschalen*, p. 12.

<sup>58</sup> Six, *Vases Polychromes sur Fond noir*, *Gaz. Arch.*, 1888, 193 ff. and 281 ff.

<sup>59</sup> p. 194.

to lay the black varnish smoothly around the design. Yet this difficulty made no appreciable delay in the history of red-figured vases. For though some of the vases mentioned by Six are slightly earlier than any red-figured vases, yet this "polychrome" form of vase decoration does not seem to have existed at all by itself. It never, that is to say, formed an intermediate stage between the black-figured and red-figured techniques. Further, these polychrome vases prove what I said above, that there is no development possible from the black-figured to the red-figured technique, for these "polychrome" vases belong truly to the red-figured class. Who the artist was who first realized the fact that more truth to nature was possible with the red than with the black figures, we shall probably never know, but that the idea must have come to him full-fledged is clear. The only question that can have arisen in his mind was, whether it would be better to paint the designs *over* the black or to leave them the ground color and draw the black background up to them. This second method, as being the most thorough and satisfactory, was naturally the one the Greeks followed.

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NOTE I.—Since writing the above I have seen photographs of two other amphoras which deserve notice because of their likeness to those I have mentioned above. One of them is in the Bourignon collection in Naples (Figs. 15 and 16). It is exactly the same in general appearance as the other amphoras. Its chief peculiarities are that the same scene (two warriors playing with *pessi*) occurs on both sides, and that one side is in black-figured while the other is in red-figured technique. The similarity between these two scenes and the one representing the same subject on the vase in the British Museum is very striking, and perhaps the only reason (though I do not feel sure that that is a valid one) for not believing the vase to be by Andokides is the lack of signature and the weakness of imagination shown in not changing the subject on the two sides. In all details the vase (so far as one can judge by a not very good photograph) agrees perfectly with the work of Andokides—it shows the same love of ornament and the same accuracy of drawing, while the differences in action and dress of the two black-figured warriors and the two

red-figured ones remind one of Andokides' realistic tendencies. If the vase is not by the master, it is by one of his best pupils.

For my knowledge of the second vase I am much indebted to Mr. Cecil Smith, in whose own words it is best described. I have seen only an extremely minute photograph of it, and can merely say that it is undoubtedly in the style of Andokides; more than this I cannot say. This makes little difference, however, for Mr. Cecil Smith himself would say no more, I believe, than that the vase is intimately connected with Andokides' work. His description is as follows:—

“Private collection in Northumberland. Amphora. Usual Andokides form, with faces of handles decorated with ivy leaf pattern, b. f. Ht. 1 ft. 8 in. *Sale-Catalogue de Bammerville*, Christie & Manson, 1854, May 13, No. 40; probably the same as is described in *Bull. dell' Inst.*, 1842, p. 187; see Jahn, *Vasens. zu München*. Einleitg., note 494; and Klein, *Euphron.*,<sup>2</sup> p. 36, note 1. Broken, but apparently complete. A is partly repainted over breaks. Both sides in panels. Net pattern on each side; above, chain of palmette and bud; under, same inverted. Below two purple lines continuous all round. Round foot rays. In B purple leaves, lines on bow-case, jowl of lionskin, cord of bull, one sybene, and taenia; the purple on the jowl is scored with incised lines, which are elaborate throughout. Beard in raised dots, black on black, and edge of hair incised.

“A. Black-figured. *Herakles with Cretan Bull*. *Herakles* (bearded, short chiton, lionskin with tail looped up in girdle, bow, quiver and sword, all at waist) carrying club over right shoulder; moves to right, driving bull by a cord fastened around horns. In his left he holds the cord and also a sacrificial torch; from the biceps of this arm hang two sybene, one colored purple. From the horns of the bull hang elaborate fillets, and its tail is very carefully plaited. It is evidently the typical bull of sacrifice. Its neck is marked vertically with parallel wavy lines, alternately incised and purple. In background, beside bull, a tree.

“B. Red-figured. The same identically.”

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NOTE II.—Since writing the above article, Dr. Hauser has published in the *Jahrbuch d. k. d. Arch. Inst.*, 1895, p. 151 f.,





FIG. 15.—OBVERSE OF AMPHORA IN STYLE OF ANDOKIDES—NAPLES.

certain fragments of a kylix in the Munich collection which he attributes to Andokides. I agree entirely with what Dr. Hauser says, and would merely emphasize the fact that the various ways used to represent one object, as, for instance, the hair, and the variety of position and action of the figures represented by the artist of the fragments, are the characteristics which I have endeavored to show constitute the chief points of difference between Andokides and other vase-painters of his time.

Owing to the kindness of Professor Marquand, my attention has been called to an amphora published by Percy Gardner in the *Catalogue of the Greek Vases in the Ashmolean Museum*, p. 10, No. 212, Pl. 2. Although bearing a certain resemblance to Andokides' work, a close study of the vase will show, I believe, that it was



FIG. 16.—REVERSE OF AMPHORA IN STYLE OF ANDOKIDES—NAPLES.

not made by Andokides. The carelessness of part of the drawing (the Doric column), the lack of firm accuracy of line (Herakles' feet, the horses' legs, *etc.*), the want of care and fineness in detail (Athena's dress, the dress of the man in white, the lappets of the tunic of the warrior in white at the horses' heads, *etc.*), and finally the bad drawing of parts (the horses' heads, *etc.*), and the difference in facial type between the figures and those on the signed vases show another master than Andokides. The vase is, however, of great interest, as showing the similarities in the work of contemporary artists induced by a knowledge of technique insufficient to allow the artist to express himself with complete freedom and forcing him to adopt certain conventionalities.

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INSCRIPTIONS FROM THE ARGIVE HERAEUM.

The inscriptions here given are intended as a continuation of those published in this JOURNAL, Vol. IX, p. 351 ff., by Professor J. R. Wheeler. No. XVI is the inscription which he intended to publish under the designation, No. XII. These are all now in the Central Museum at Athens. The fragments of stamped tiles given at the end of the article are supplementary to those already published by me in the same issue of the JOURNAL, p. 340 ff.

XII.

This inscription holds the first place in importance among all the inscriptions on stone hitherto found at the Heraeum, both because it is undoubtedly the oldest and because it is so preserved that it may be read entirely. It is cut in a massive block of limestone which formed the upper part of the *stèle*, the shape of which is so peculiar that a cut of it is here given, Its

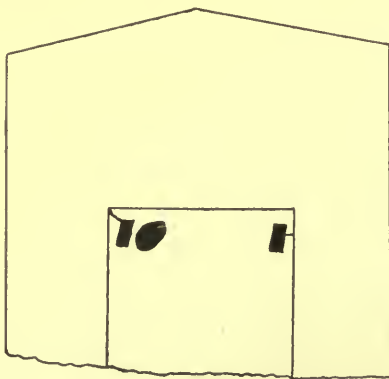


FIG. 1.—STÈLE FROM THE ARGIVE HERAEUM.

dimensions are: thickness, .28 m.; height, from apex to the

break at the bottom, .44 m.; height at right side, .37 m.; at left, .34 m.; breadth, .39 m. Below the inscription there is a rectangular depression .22 m. wide and .005 m. deep. The letters vary in height from .012 m. to .02 m. There is great irregularity in the spacing of the letters as well as in the direction of the lines, where the irregularity seems almost affected. For example lines 4 and 6 turn and run down the edge of the *stele* at right angles to the direction of the rest of the inscription, apparently not from the desire to avoid breaking a word, for this was surely done at the end of line 2, if not at the end of line 1.

The stone was brought to the Central Museum from Argos in the winter of 1893-94 with several others mentioned by Professor Wheeler as lying at Argos. Whether it was found in the excavations of 1892 or of 1893 I am not able at present to ascertain, but as it was apparently not seen by Professor Wheeler, I infer that it was found at the close of the work in 1893, after he had made up his inventory. I am also uninformed as to the exact spot of its discovery.

ΑΣΤΙΤΑ:ΚΑΙΘΟΓΕΤΑΜΟ  
 ΙΡΑ Α<=ΡΑΣ:ΤΑΣΑΡΑΦ  
 ΑΣ:ΙΑΡΟΜΙ ΑΜΘΝΕΣ:ΤΟΙΔ-  
 ΤΥΡΓΑΤΙΟΝ:ΔΥΜΑΝΕΣ:ΑΦΡΕ  
 ΤΥΡΜΕΝΕΣ:ΘΥΤΕΝΣ Τ  
 ΥΡΙΣΤΟΔΙΜΟΣ:ΘΥΡΝΑΦ  
 ΑΜΦΙΥ ΟΣ:ΠΑΝΘΥΤΟ  
 ΑΣ Μ

ἀστάλα : καὶ ὁ τελαμὼ  
 ἰ]αρά [τ]ᾶς [ῥ]ῆρας : τὰς Ἀργε  
 [ί]ας : ἱερομνάμονες : τοῖδε  
 Ἑργαλίων : Δύμανς : ἀφρήτευε  
 Ἀλκαμένης : Ἑλλεύς  
 Ἀριστόδαμος : Ἑρνώθιος  
 Ἀμφίκ[οιτ]ος : Πανφύλ  
 ας

The surface of the stone is slightly chipped at both edges. Room is found in this battered space for Θ at the beginning of line 1, but at the end there is no room for the N which might be



expected. Neither can this N find a place at the beginning of line 2, where there is only room for l. The rough breathing,  $\Theta$  was apparently not used before *lapós* as is seen by the clear case of *λαρομνάμονες*, line 3.<sup>1</sup> At the beginning of line 3, l must have been crowded in, since the diphthong is used in the very oldest inscriptions.<sup>2</sup> In line 4 the first letter may be  $\Pi$ , as all traces of horizontal lines, except of the top one, are doubtful. The fourth letter is almost certainly F, as the surface is smooth where the right-hand limb of a  $\Pi$  would naturally appear.<sup>3</sup> Furthermore, if such a limb had the length which it has in *Πανφύλας*, line 7, it would have run into the A immediately below it. *Πυρφαλίων* is a not unattractive conjecture, as a diminutive from *Πυραλís*, a kind of bird, which in Hesychius is written *Πυρραλís*, where the second *rho* seems to point to an original *digamma*. Neither *Ῥρφαλίαν* nor *Πυρραλίων* appears to be known.

In line 7, *Ἀμφίκ[ριτ]ος* would be a natural suggestion, but there seem to be reasonably clear traces of an *omicron*, as well as of the other two letters which have been included in brackets.

There are many interesting peculiarities of form in the letters of the inscription. The most striking is the second *omicron* of *λαρομνάμονες*, line 3.<sup>4</sup> It is evident at a glance that even apart from this *omicron*, which is probably an accident, we have an inscription venerable for its antiquity.  $E=\eta$ ,  $o=\omega$ ,  $\iota=\lambda$ , indeed run on in Argos to the end of the 5th century. But we find besides these usages  $\theta=\delta$ ,  $\rho=\rho$ ,  $\nu=\nu$ ,  $\phi=\phi$ ,  $\Theta$ =rough breathing, the *digamma*, and perhaps, more important than all these, the punctuation of the words with three dots in perpendicular

<sup>1</sup> For *lapós* as a *ψιδόν* in Doric, see AHRENS, *Dial. Dor.* § 4. 3.

<sup>2</sup> RÖHL. *IGA.* 33, 42.

<sup>3</sup> The only other possibility, since *gamma* has the form  $\Lambda$ . line 2.

<sup>4</sup> This would pass without question for a simple error of the stonecutter, but for the fact that an inscription connected with the frieze of the treasury of the Cnidians at Delphi, which probably belongs to the 6th century B. C., has three *omicrons*, all crossed in the same way. M. Homolle, who had already pronounced in favor of an Argive artist for this frieze on the ground of the Argive *lambda* in the inscription, was inclined to see in this crossed *omicron* of our inscription a corroboration of his view. But since a careful scrutiny of all the other *omicrons* of our inscription fails to discover any cross marks, the interpretation of this one case as the survival of an Argive peculiarity seems precarious.

lines.<sup>5</sup> It may be added that M and N show very oblique lines in place of the later perpendicular ones. In the former letter the middle lines in several cases fail to meet at the bottom. *Alpha* also, which in the main looks tolerably late, has in one or two cases the cross bar quite far from horizontal. Forms like *Δύμᾱνς*<sup>6</sup>; also, and *Πανφύλας*<sup>7</sup> look old. In view of all these features it would seem rash to put our inscription much, if any, later than 500 B. C.

The dialect is Argive Doric, pure and simple. The names Alkamenes and Aristodamos have also a good Doric ring to them.

The contents of the inscription is a list of four Hieromnemous, one from each tribe, the name of which is appended. *Ἱερομνήμονες* was the usual name for the board having charge of temple affairs, not merely at Delphi, where the usage is perhaps best known, but in many other places as well. For the Heraeum it is seen also in No. XVI and in Wheeler's article, Nos. IV and IX. The inscription is interesting as affording the earliest mention of the names of the four Doric tribes. These are sufficiently well attested in later times for Argos and for various Doric communities connected with Argos.<sup>8</sup> The editors of the inscription in the *Bulletin de Correspondance Hellénique*, vol. IX, p. 350 remark: "Jusqu' ici les inscriptions du Péloponnèse qui donnaient les noms des tribus argiennes dataient toutes de l' époque impériale; il y a quelque intérêt à les retrouver dans un document qui remonte, selon toute vraisemblance au III<sup>m</sup>e siècle avant notre

<sup>5</sup> We have become accustomed to find this method of punctuation in some of our very oldest pieces which are best known, *e. g.* RÖHL, *CIA*. Nos. 5, 37, 41, 42 (these last three from Argos), 68, 119 (Olympia bronze), 321, 322 (Galaxidhi bronzes).

<sup>6</sup> AHRENS, *Dial. Dor.* § 14 puts this retention of the combination *νς* as a peculiarity of Argos and Crete. *Τῆννς* is a case in which it has survived to the present time (*cf.* KÜHNER-BLASS, *Grammatik*, I, p. 257).

<sup>7</sup> In the Argive inscription given by FOUCART in LE BAS, *Péloponnèse*, No. 116<sup>b</sup> *ἀ φυλὰ τῶν Πανφύλᾱν* (Foucart, *Πανφύλαν*!!), we have this form instead of the later form in *ος*. Unless all single signs of age in alphabetic forms are illusive our inscription must be at the very least a half a century earlier than the one published by LE BAS, *Voyage Archéologique*, II, 3<sup>1</sup>, No. 1, and put by him in 417 B. C. Of this we shall speak later.

<sup>8</sup> GILBERT, *Griech. Staatsalter.*, II, p. 77, and the references there given. Also *BCH*. IX, p. 350; v, p. 217 (Kos); VIII, p. 29 (Kalymnos).

ère." But our inscription is at least two centuries older than the one in question.

The Hyrnethians are not so frequently mentioned as the other three tribes, and are regarded as a later addition to these original three tribes,<sup>9</sup> the name indicating perhaps an incorporation of a non-Doric element<sup>10</sup> into the community, a fact which was concealed under the myth of Hyrnetho, the daughter of Temenos, marrying Deiphontes. But the addition of the Hyrnethians cannot have been very late, for our inscription shows them in such good and regular standing that they are not even relegated to the last place in the catalogue, as is the case in the inscription just mentioned.

To the name of the Hieromnemon who is mentioned first is appended the word *ἀρρήτευε*. By good fortune this very word without the *digamma* is preserved in Le Bas, *Voyage Archéologique*, No. 1, of the inscriptions from Asia Minor (SGD.) 3277<sup>11</sup>. The passage runs as follows: *ἀρήτευε Λέων βωλᾶς σευτέρας*. Le Bas translates: "était prêtre du second senat," and adds the following comment: '*Ἀρήτευε*, qui, bien qu'il manque dans tous les lexiques, se deduit très-bien du même radical qu' *ἀρητήρ* et *ἀρήτειρα*, regardés tous deux jusqu' ici comme exclusivement usités dans le dialecte ionien.'" <sup>12</sup>

In an inscription of the Hellenistic period from Mycenae, published by Tsountas in the *Ἐφημερίς Ἀρχαιολογική*, 1887, p. 156, lines 4 and 5, are given *ἀρίστευε δαμιοργῶν Δελφίων*. The face of the stone is very much defaced so that certainty is hardly attainable, but Tsountas is now convinced that the real reading is not

<sup>9</sup> STEPH. BYZ. s. v. *Δυμῶν*: — φυλὴ Δωριέων. ἦσαν δὲ τρεῖς Ἰλλεῖς καὶ Πάμφυλοι καὶ Δυμῶνες ἐξ Ἡρακλέους, καὶ προσετέθη ἡ Ἰρνηθία ὡς Ἐφορος ἀ. It is worth noting that in the inscription given in KABBADIAS, *Fouilles d'Epidaure*, No. 234, of the latter part of the 3d century, in a list of 151 Megarian names, only Hylleis, Pamphyloi and Dymanes appear. Perhaps the Hyrnethioi had not been added in Megara. The old triple division appears in HEROD. v. 68. Some would find it also in *Δωριέες τριχάκες*, HOM. *Od.* xix, 177.

<sup>10</sup> ROSCHER, *Lex. Myth.*, p. 982.

<sup>11</sup> This inscription from Smyrna, which records a favorable verdict of the Argives for the Kimolians in an arbitration between them and the Melians, must have been transported from Kimolos by some ship carrying Kimolian earth to Smyrna. See LE BAS, *ibid.*

<sup>12</sup> *Voyage Arch.*, II, 32, p. 6.

ἀρίστευε but ἀρήτευε. The *eta* is to be sure in this case very broad. Dr. A. Wilhelm, who decides that this alone can be the reading, reinforces it by the consideration that in the prescript of another edict published with this one, we have ἀρητ, which can only be restored as ἀρήτευε.

In all these cases one might be tempted to connect the word with the stem *φρε*,<sup>13</sup> and make it designate the "speaker," or in other words the chairman of a board. We may then think of Hyralion as the president of the board of Hieromnemons.

The word τελαμών or τελαμώ, line 1, is difficult of explanation. We have come to associate the word with Caryatids and Atlantes, but it is almost certain that this association will not hold here. We shall probably come to the proper explanation by taking as our starting point an inscription from Varna (*CIG.* II, 2056), at the end of which the following provision is made: τὸν δὲ ἱεροποιὸν ἀναγράφαι τὸ ψήφισμα τοῦτο εἰς τελαμῶνα, καὶ θεῖναι εἰς τὸ ἱερόν. With this may be associated another from Mesambria (*CIG.* 2053<sup>b</sup>), which closes with a like provision: τὸν δὲ ταμίαν ἀναγράφαντα τὸ ψήφισμα τοῦτο εἰς τελαμῶνα λευκοῦ λίθου ἀναθέμεν εἰς τὸ ἱερόν τοῦ Ἀπόλλωνος. One can hardly hesitate to say that τελαμών here appears to be the equivalent in Thrace for στήλη in Attica, where the latter word occurs constantly in the phrase prescribing the setting up of inscriptions, a phrase which except for this difference is exactly the same as in the two inscriptions cited. But our inscription mentions στήλη and τελαμών as two separate things, so that we have not yet arrived at a complete explanation. The case seems at first sight to be complicated somewhat by a third inscription from the same region as the first, and now preserved in the Museum at Odessa (*CIG.* 2056<sup>d</sup>), where the phrase is: [ἀναγράφαι εἰς στήλην λευκοῦ λίθου [καὶ] ἀναθεῖναι αὐτὴν ἐπὶ τελαμῶνος. The inscription then proceeds to speak of [τὸ ἀνάλωμα εἰς τὴν] ἀνάθεσιν τοῦ τελαμῶνος.<sup>14</sup> It is this inscription which leads us to the light. Τελαμών is restored to its function as a support in a way which fits our inscription very well. In regions where marble was scarce one may well suppose that an inscribed marble *stèle* might be inserted into a larger

<sup>13</sup> Cf. *φάρτρα*, ROEHL, *IGA.* Nos. 110, 112.

<sup>14</sup> There seems to be no reasonable doubt that the readings given are the correct ones, although much depends on restoration.



local stone, which might then not inaptly be called a *τελαμών*. It must be conceded that *CIG.* 2053<sup>b</sup>, where the *τελαμών* itself is of marble, affords difficulty: But it may be that even with the *origin* of the word *τελαμών* as here proposed, the two words come to be used in some quarters interchangeably.

It will be seen by the cut, p. 42, that something was inserted into our massive block. There are dowel-holes on the right and left at the top of the rectangular depression to which probably two others at the bottom, now broken off, corresponded. The one at the left measures .07 m.  $\times$  .02 m., the one at the right .06 m.  $\times$  .02 m.; both about .03 m. deep. These probably served to receive metallic dowels, inasmuch as they are provided with little channels for pouring in the lead when the inserted object was *in situ*, the channel on the left running obliquely to the upper corner of the depression, and that at the right running horizontally to the edge of the depression. Besides the dowel-holes there is an equally deep irregularly round hole about .12 m.  $\times$  .07 m., which may also have served to hold some strengthening dowel. That the insertion was original, and not connected with some subsequent use of the block, is proved by the fact that the lines of the inscription are shaped with regard to it, coming in around it to the right and to the left. The object inserted cannot have been a statue, nor a *stele* to which this block served as a horizontal base, for in that case this inscription would have been hidden from view, except to one standing so as to read it sideways or bottom upwards. Probably we have the *τελαμών* into which was inserted a *stele* either of marble or bronze with an inscription of greater length and importance than the one which we have here. This served merely as a bill-head to the real contents of the inscription. It should be noted that at Argos marble was not at hand, and that most of the inscriptions found there, including all here given except No. XVII, were cut in the local limestone which was a most unsatisfactory material. The veins of the stone and the cracks which come with age reduce one who will now read them to absolute despair.<sup>15</sup> In this case even at a very early date a good piece of marble may have been imported for an important inscription.

<sup>15</sup> No. XVI is a good example of this difficulty of reading, although the surface is not badly broken.

XIII.

Found in the West Building, close to the wall at the s. w. corner, April 2, 1894. The stone is irregularly broken with an inscribed surface about .31 m. × .12 m., and is about .12 m. thick. The letters are .005 m.—.007 m. high, very regular, and remarkably well preserved. They have no ornamentation except that the strokes are generally broadened a little at the end. The inscription may belong to the third century, but probably to the fourth, and is a fine example of careful cutting.<sup>16</sup>

- 1 Ω Φ Ε Λ Ι Ω  
 Ξ Ω Κ Ρ Α Τ  
 Ξ Ω Κ Ρ Α Τ  
 Τ Ε Λ Λ Ε Α Λ
- 5 Α Ν Θ Ι Δ Α Δ C  
 Ξ Ω Τ Η Ρ Ι Δ Α Ι  
 Ξ Υ Ν Ε Τ Α Ν Γ Ο Ι  
 Ω Ι Β Ι Ο Ν Ξ Ω Κ Ρ Α  
 Α Φ Ρ Ο Δ Ι Τ Ι Α Ν Δ Α Μ
- 10 Μ Ι Κ Υ Λ Ι Ω Ν Α Ξ Ω Γ Α Γ  
 Μ Ο Ξ Χ Ι Ω Ν Α Α Ρ Χ Ε Κ Ρ  
 Π Ι Ξ Τ Α Ν Φ Ι Λ Ω Τ Ι Ξ Π C  
 Ξ Ω Κ Ρ Α Τ Ε Ι Α Ν Φ Ι Λ Ω Τ Ι  
 Γ Α Θ Ω Ν Α Ν Λ Υ Α Ρ Χ Ο Ξ
- 15 .. Μ Ο Ξ Θ C Ν Ε Ι Α Ν Ν Ι Κ Ο Ι  
 ... Γ Τ Ο Κ Ρ Α Τ Ε Ι Α Ν Ε Π Ι Κ Ρ Α  
 .... Ο Ν Θ Ε Ρ Ξ Ι Ω Ν Δ Α Ι Φ C  
 ... Ν Α Ν Φ Ι Λ Ο Κ Ρ Α Τ Ε Ι Α Γ Α /  
 .... Α Ν Ε Π Ι Κ Λ Η Ξ Δ Ι Φ Ω Ν Υ Ξ
- 20 ..... Δ Α Μ Ο Ξ Θ Ε Ν Η Ξ Δ Ι Φ Ω Ν  
 Ξ Υ Ρ Α Γ Α Ι Ο Ν Ι Ξ  
 ..... Ν Α Ρ Ι Ξ Τ Ο Γ C Ι Ι Ξ Κ Ε  
 ..... Κ Ε Τ Ο Ξ Κ Λ Ε Ι Ο Λ Ι Ξ  
 ..... Ξ Α Ν Α
- 25 ..... Ι Λ ^

<sup>16</sup> Yet the first *alpha* in *Νάαρχος*, line 14, has no cross-bar which makes the words look like *Ἀγαθώναν Λάαρχος*, an impossible combination. The first *epsilon* in *Δαμοσθένειαν* in the next line also lacks the middle stroke.

- 1 Ὠφελίω[να  
 Σωκράτ[ειαν  
 Σωκράτ[ειαν  
 Τελλέα Λ
- 5 Ἀνθίδα Δο  
 Σωτηρίδα Ι  
 Συνέταν Γοι  
 Σόβιον Σωκρά[τεια  
 Ἀφροδίταν Δαμ[οκράτεια
- 10 Μικυλίωνα Σωπα[τρὶς  
 Μοσχίωνα Ἀρχεκ[ράτεια  
 Πίσταν Φιλῶτις Πο  
 Σωκράτειαν Φιλῶτις  
 [Ἀ]γαθῶνα Ναύαρχος
- 15 Δα[μοσθένειαν Νικομ[άχη  
 Ἀρι]οτοκράτειαν Ἐπικρά[τεια  
 . . . . ον Θερσίων Δαϊφ[ό]ντης  
 . . . . ναν Φιλοκράτεια Παλ  
 . . . . . αν Ἐπικλῆς Διφωνν[σίαν
- 20 . . . . . Δαμοσθένης Διφων[υσίαν  
 . . . . . Σύρα Παιονίς  
 . . . . . ν Ἀριστόπολις Κε  
 . . . . . κετος Κλε[όπ]ολις  
 . . . . . σαν Ἀ
- 25 . . . . . ιλυ

We have here simply a list of names, some in the nominative and some in the accusative. On the left where the original edge of the stone is preserved we seem to have an accusative at the beginning of each line. The first case in which we get two consecutive names, line 12, the second name is in the nominative. In line 14 it is the same, and so on apparently to the end. We do not find an opportunity to test whether the third name is an accusative, thus making a regular alternation until we reach line 21. This line, however, is peculiar in having a little blank space each side of the preserved letters. It is possible that before Σύρα an accusative stood, separated by an interval slightly larger than usual. Παιονίς (which has a space after it for more than two let-

ters) is doubtless an epithet of *Σύρα*, and so does not break the alternation. Line 23 is the only one which seems to do this, since *-κετος* is probably the ending of a name in the nominative; and *Κλεόπολις* which follows seems to be a second name in the nominative. It is also difficult to get a name short enough to precede *]κετος*, supposing this were the ending of an accusative, when only seven letters in all are lacking.

The inscription may be a record of emancipation of slaves, with the slaves' names in the accusative and the owners' names in the nominative. In such documents, at Delphi and elsewhere, women's names generally outnumber men's names by more than two to one.<sup>17</sup> In this list the proportion of women's names is even larger.

While some of the names are unusual, none of them are strange enough to be remarkable. *᾽Οφελίων* is interesting as occurring again in different shape in No. XIV. It is perhaps a favorite in Argolis, as it appears in *SGD.* 3269, 3341, 3401.

The persistence of the *digamma* in *Διφωνος*, which occurs twice, and the Doric ending *a* for the first declension names, show some retention of old style, and caution us against assigning too late a date to the inscription.

#### XIV.

Found towards the close of the excavations of 1894, with no exact record as to the spot. Of irregular shape, about .40 m. long and .19 m. broad, .08 m. thick. Letters of the same size as those of No. XIII, .005 m.—.007 m. and almost of the same form.<sup>18</sup> The surface is so badly worn away that but little can be made of the inscription, and that little only on the left side.

Only a few proper names result from the most careful scrutiny, hardly enough to make it profitable to add a transcription in small letters. Since the differences between the letters of this inscription and those of No. XIII were at first hardly discernible, and since this stone had no original edge preserved, it seemed as if it might belong to the same inscription. The

<sup>17</sup> SMITH, *Dict. of Antiq.*, II, 61<sup>b</sup>.

<sup>18</sup> M is somewhat broader with the upright bars more perpendicular. O is somewhat smaller.



- 1           ΝΑΞ ΜΙΑΙΑ  
           ΟΛΟΣ ΛΥ...ΟΣ  
           Α ΑΡΧΕΜΑΧ  
 5           Α ΦΙΛΕΙΑ Δ                           ΦΙΛ  
           ΑΡΙΣΤΟΠΟΛΙΣ ΝΑΥΠΛΙΑ—  
           Α ΛΑΚΩ ΛΥ Α                           ΤΟΛ  
           ΑΑΙΡΙ  
           ΑΤΗ  
           Ξ  
 10          ΡΑΤ   ΕΥΞ  
           ΑΦΑΗΞ Ε  
           ΞΩΞΤΡΑ—  
           ΧΑΡΙΤΑ . ΑΡΙ  
           ΛΥΞΙΞ  
 15          ΑΓΑΘΩ  
           ΚΛΗΓΟΡΑ Γ  
           ΧΙΓΓΑΓ  
           ΚΛΕΙΔΑΟΚΛ  
           ΠΠΟΣ ΚΛΕΟ  
 20          ΟΝΟΦΕΙΛΛ  
           ΨΗΞ ΚΛΕΟ...ΛΙΔΑ  
           ΑΙΓΓΙΜ...ΑΜΥ  
           Ν ΑΡΑΧΝΑΣ  
 1           νας Μι  
           ωνος Λύ[αρχ]ος  
           α 'Αρχεμάχ[α  
           α Φιλεία Δ                           Φιλ  
 5           'Αριστόπολις Ναυπλία  
           α Λακώ Λυ...α . . . . . τολ  
           α Αίρι  
           ατη  
           σ  
 10          ρατ   ευσ  
           αφαης 'Ε  
           Σωστράτ[α  
           Χάριτα 'Αρι[στόπολις  
           Λυσισ[τράτα

15           'Αγάθω[ν  
               Κληγού[ρ]α Π  
               'Αρ]χίππα  
               κλείδα 'Οκλ  
               'Αρχι]ππος Κλεό[πολις  
 20           ον 'Οφελλ[ίων  
               νης Κλεο[πο]λίδα  
               αιπειμ . . . 'Αμυ[κλαῖος  
               ν 'Αράχνας

thickness of the stone would not be an insuperable objection, as both fragments are extremely uneven at the back. Furthermore while most of the names which can be made out with certainty are in the nominative, we have *Χάρिता* in line 13 and an accusative ending apparently at the beginning of line 20. Even the two consecutive nominatives in line 5, which may be regarded as certain, although this is one of the most worn places of the stone, are paralleled in No. XIII as we have seen. Some of the names are also the same, as *'Αριστόπολις* (5), *'Αγάθων* (15), perhaps *Κλεόπολις* (19, 21), and in different form *'Οφελλίων* (20).

But even the slight differences in the letters mentioned above taken together with the different thickness of the stones make it safer to treat the two pieces as belonging to different inscriptions.

We seem to have genitives also in this inscription as —ωνος (2) *'Αράχνας* (23) *κλείδα* (18). Of these, however, only the last seems reasonably certain, as the first may be —ωνος, a nominative ending, and in 23 we may have *'Αράχνα* followed by a name beginning with Σ.

Line 22 which shows several letters at the beginning hard to combine into any proper name may contain something else than names, but this is doubtful. After this line there is space for another, which was left blank.

## XV.

A small irregular piece .07 m. from top to bottom, .18 m. wide, of about the same thickness as No. XIV. The letters also are identical, so that in spite of different weathering<sup>19</sup> it is not

<sup>19</sup> This piece is so reddened that it seems at some time to have been exposed to fire.

unlikely that it formed a part of the same inscription. It was found at the close of the work in 1894. A small piece of the surface at the right, about .04 m. square, is now detached. But the two fragments fit so perfectly that there is no doubt that they belong together.

Κ Ε Ι

\ Κ Ι Ο Ν Α Ρ Ι . . . . . ! Μ Α Χ

Φ Ι Λ Ω Ν Ι Δ Α Ν Φ Ι . . . . . ' Ο

Γ Ι Ξ Τ Α Ν Α Ν Θ Ι Γ

Ρ Υ Ξ Ι Γ Γ Ο Ν Ξ

Ν

Κ Ε Ι

Φυλ]άκιον Ἀρι[στώ Ἀρχ]εμάχ[ου  
 Φιλωνίδαν Φιλ[ωτίς] Χο  
 Πίσταν Ἀνθίπ[που  
 Χ]ρύσιππον Σω

Ἀρχεμάχου in line 2 is suggested by the same name in XIV. 3, although the space is rather scanty for so many letters. The two compounds in ἵππος are matched by the two in XIV. 17, 19. Πίσταν occurs in XIII. 12.

## XVI.

Brought with others from Argos to the Central Museum at Athens in the winter of 1893-94, with no notice concerning the exact spot of finding. This was to have been Wheeler's No. XII. The stone is very streaked limestone, .11 m. thick, irregularly broken. The greatest length of inscribed surface from top to bottom, .30 m.; greatest breadth, .23 m. It is not finished off evenly at the top, where the heading shows that we have the original edge. The letters are .01 m. high. A remarkable feature is that in the top line where the stone is chipped off the letters are cut down into the breaks along the edge.

1                    Μ Ν Α Μ Ο Ν Ε Ξ Η Ρ Α Ξ Ο Ι Ε Ι  
 Α Ρ Ι Ξ Τ Ο Κ Ρ Α Τ Η Ξ Τ Ι Μ Α Γ Ο Ρ Ο Υ  
 Τ Ε Ο Ξ Τ Η Μ Ε Ν Ι Δ Α Ξ  
 Γ Υ Ε Υ Ξ Α Ν Τ Α Ξ Ε Ι Ξ Α Υ Τ Ο Υ Ξ

5 ΑΡΚΕΙΔΑ ΕΡΜΟΓΕΝΗΣ  $\overline{\text{ΑΕ}}$  ΜΑ  
 ΛΑΡΑΒΟΥ ΑΝΔΡΙΚΟΣ  $\overline{\text{ΑΕ}}$  ΦΑΗΝ  
 ΣΙΑΣ  $\overline{\text{ΑΕ}}$  ΦΑΗΝΑΣ ΔΑΜΟΙΤΑ  
 Ε ΑΙΣΧΡΩΝΟΣ ΠΩΛΑΘΕΕΣ  
 ΑΡΧΙΔΟΣ ΑΕ ΑΝΤΙΠΑΤΡΑ  
 10 ΤΟΣ ΝΑΥΠΛΙΑ ΑΑ ΑΡΜΟΝ  
 ΝΑΣ ΥΑΔΑΙ ΦΙΛΙΣΤΩ  $\overline{\text{ΑΕ}}$  Κ  
 ΝΙΚΗ  $\overline{\text{ΑΕ}}$  ΚΛΕΥΚΡΑΤΕΟΣ  
 ΦΙΛΟΝΙΚΑΣ ΣΜΙΡΕΙΔΑ  
 $\overline{\text{ΑΕ}}$  ΘΕΟΔΟΣΙΑΣ ΡΩΜΑΙΑ  
 15 ΑΓΑΘΩΝΟΣ ΕΝΑΡΓΕΙ Ν  
 ΞΕΝΑΣ ΚΕΡΚΑΔΑΙ ΘΙΟ  
 ΜΟΚΛΑ ΑΡΙΣΤΩ  $\overline{\text{ΑΕ}}$  ΣΩ  
 ΦΙΛΙΣΤΙΩΝ  $\overline{\text{ΑΕ}}$  ΘΙΟΦΑΝ  
 ΡΙΤΥΛΛΑΣ ΛΥΚΟΦΡ  
 20 ΡΑΤΕΟΣ ΝΑΥΠΛΙ  
 ΔΙΩΝΥΣΙΟΥ Κ  
 ΕΙΑΣ ΔΙΟΔΩΡ

- 1 'Ιερο]μνάμονες Ἑρας οἱ ἐπ  
 'Αριστοκράτης Τιμαγόρου  
 τεος Τημενίδας [ἐγ  
 γνεύσαντας εἰς αὐτούς
- 5 'Αρκείδα Ἑρμογένης  $\overline{\text{ΑΕ}}$  Μα  
 Λαράβου Ἀνδρικός  $\overline{\text{ΑΕ}}$  Φαίη[as  
 σίας  $\overline{\text{ΑΕ}}$  Φαήνας Δαμοιτά[δης  
 ε Αἰσχρωνος Πωλάθεις  
 'Αρχίδος ΑΕ Ἀντιπάτρα
- 10 τος Ναυπλία ΑΑ Ἀρμον[ία  
 νας Ὑάδαι Φιλιστώ  $\overline{\text{ΑΕ}}$  Κ  
 νικη  $\overline{\text{ΑΕ}}$  Κλευκράτεος  
 Φιλονίκας Σμυρείδα  
 $\overline{\text{ΑΕ}}$  Θεοδοσίας Ῥωμαία[s
- 15 'Αγάθωνος ἐν Ἀργεῖ Ν  
 ξένας Κερκάδαι Θιο  
 μόκλα Ἀριστῶ  $\overline{\text{ΑΕ}}$  Σω  
 Φιλιστίων  $\overline{\text{ΑΕ}}$  Θιοφαν  
 Κ]ριτύλλας Λυκόφρ[ων  
 20 κ]ράτεος Ναυπλία  
 . . . . Διωνυσίου κ  
 . . . . εἰας Διόδωρ[ος
- [Δα  
 [Κλευ



This inscription appears to have reference to certain persons who had become security to the Hieromnemons for certain other persons who were liable for sums of money. Line 4 gives the clue,<sup>20</sup> the rest is merely a list of names, those of the persons liable in the genitive, those of the guarantors in the nominative. The names of the latter are followed by numeral signs. In line 10 the sign is AA, in all other cases it is  $\overline{\text{AE}}$ .<sup>21</sup> It is not improbable that the former denotes two units of some kind, but what the value of the latter may be I have not been able to ascertain. Several peculiarities in methods of noting sums of money appear in inscriptions from the Argolid,<sup>22</sup> but none of them throw light upon the value of this sign.

The regular order of genitive, nominative, numeral, seems interrupted in 9, where Ἀρχίδος can hardly be anything but a genitive. If we suppose it to be a parent's name added in this one case, it is singular that a person should be designated by the mother's name. Another break in this sequence is made by the enigmatical words Ῥάδαι (11) and Κερκάδαι (16) whether these be nominatives plural or datives singular. The equally puzzling word Πωλάθεις (line 8)<sup>23</sup>, makes probably a similar insertion, and so would afford a reason for regarding the others also as nominatives. It is not unlikely that Σμυρίδα[ι, line 13, is a similar case. It is striking that these four words which interrupt the order of cases are the only ones which are enigmatical, although Λάραβος, line 6, looks outlandish and Ἀρκείδας, line 5, and some of the other names are unusual. It is in vain that we seek the key to these unexplained words in such sources as the edicts of Diocletian. That the inscription is from Roman times is evident from the occurrence of the epithet Ῥωμαίος, a conclusion to which the forms of the letters alone would hardly have led us, although they certainly

<sup>20</sup> ἐγγυεύω, though not given in the lexicons, is contained in WESCHER et FOUCART, *Inscr. de Delphes*, 139.

<sup>21</sup> Although in some cases (lines 9, 11, 12, 17) some strokes of the sign are lacking, it was probably intended as the same sign in all cases.

<sup>22</sup> *SGD.* Nos. 3286 (Argos), 3318 (Nemea), 3325 (Epidauros), 3362 (Troezen), 3384, 3385 (Hermione). See also DITTENBERGER in *Hermes*, vol. VII, pp. 62 ff.

<sup>23</sup> The reading may be ποδάτες, as the second letter looks like an *omicron* changed to an *omega* or vice versa, and the next letter is a possible *delta*. This reading, though dubious, might give a meaning like "swift-foot."

appear to be as late as 200 B. C. A probable conjecture for the words in question is that they are names of certain *gentes* at Argos in Roman times.

## XVII.

Two marble fragments, rough at the back, .09 m. thick, both irregularly broken, (a) about .22 m.  $\times$  .22 m.; (b) about .15 m.  $\times$  .25 m. (height): letters in both .06 m.—.07 m. in height, and with large apices.

(a).  $\Sigma$  A I  $\gamma$  (b).  $\Sigma$   $\Sigma$  E  
T O P O

Whether (a) is properly first in order of succession it is impossible to say, as a reconstruction is not to be made out of such scanty fragments. All we can say is that (a) certainly yields in the second line  $\Delta\upsilon\tauοκρά[τορο[ς$  and in the first line perhaps  $\Delta\nu[τωνίνον$ . (b) yields  $\Sigma\epsilon[βαστόν$ . It is in itself highly probable that the Heraeum had a period of bloom under Hadrian and the Antonines.

## XVIII.

On a fragment of a round base of limestone which must have had a diameter of about 5 feet, with very elaborate moulding. The inscription is on a band .11 m. broad. Above this is a projecting lip now badly shattered, once .03 m. thick and projecting at least .02 m.; below is a concave moulding .01 m. broad, then a convex one, .02 m. broad; then a band .05 m. broad, with a double *mæander* pattern. The shape of the piece is like that of a piece of pie, the inscribed surface, *i. e.*, the arc, measuring .24 m.

$\Lambda$  O Height of letters,  $\Lambda$  .025 m., O .02 m.

We have the beginning of the inscription since there is a space of .14 m. before the  $\Lambda$ , whereas the letters  $\Lambda$  and O are only .05 m. apart. It is useless to attempt a restoration. The inscription was probably brief, since other pieces lying at the Heraeum have no letters.

## XIX.

On a poros block in a wall between the new temple and the West Building. The block has a face 1.22 m.  $\times$  .32 m. It was uncovered in the Spring of 1895.

$\Gamma$   $\vdash$  E O  $\Lambda$  A + O  $\geq$  Κλεόμαχος.

The letters are in general .10 m. high, but omicron is excessively small. It is possible that this inscription is older than No. XII. The three-stroke *sigma* alone would carry it back into the neighborhood of 500 B. C.<sup>24</sup> *Kappa* is the most striking letter in form. At first sight one hardly notices that the upright bar projects above and below its junction with the oblique bars, which do not meet each other. Only on closer notice the upright bar is seen to project slightly. The wide gap between the oblique bars might seem to be a Theraean feature, as the inscription from Thera given in Röhl, *IGA*. No. 454 (Roberts, *Introd. to Greek Epig.* No. 4<sup>b</sup>) has a form in this respect almost exactly parallel. But almost the same peculiarity occurs in the Nikandra inscription (Röhl, *IGA*. 407) and in that on the Apollo-base at Delos (Röhl, *IGA*. 409). In fact we have almost a parallel at Argos itself in Röhl, *IGA*. 31.

## XX.

On a limestone tripod-base, found near the north wall of the West Building, with a diameter of .50 m. and a height of .41 m. The top surface shows four dowel-holes, a large square one in the centre, and three smaller rectangular ones for the legs, at distances of .23 m. apart.

Θ Ε Η Η Ι Ι Ο Ξ. Δέξιλλος.

Height of letters .03 m.—.035 m. The rounded *delta* throws this inscription also back towards the beginning of the fifth century. But its chief interest lies in the doubling of the *xi*. This is paralleled by the Boeotian Δέξιππος, Röhl, *IGA*. 150, and Δέξιππα, *CIG*. 1608, line 6.<sup>25</sup> The turning of *xi* on its side seems to be an Argive peculiarity.<sup>26</sup>

<sup>24</sup> It would fall in Roberts' (*Introd. to Greek Epigraphy*, p. 117) Second period of Argive inscriptions.

<sup>25</sup> For other cases of gemination see G. MEYER, *Gr. Gram.* § 227.

<sup>26</sup> ROBERTS, *Introd. to Greek Epigraphy*, No. 77.

# ADDITIONAL TO THE STAMPED TILES FROM THE HERAEUM.

(*From the Excavations of 1894 and 1895.*)

## I.

Four additional fragments of the Sokles tiles.<sup>1</sup>

(a)     $\approx \Omega K \wedge H \approx$  .

(b)     $\approx \Omega K /$  .

(c)     $\approx \Omega K$  . .  $\approx A$  .

(d)                                     $\backslash P X I T E K T \Omega N$  .

As these were found in various spots, (a) at the north side of the West Building, (c) and (d) on and near the steps of the East chamber, we still have no clue as to the building on which these large tiles were used.

## II.

A small, thin, flat piece, .08 m.  $\times$  .05 m., nothing like the Sokles tiles, yet bearing the letters

o | o | H .

These seem to indicate the same stamp that was applied at the bottom of the Sokles tile which is found entire in the Polytechnikon at Athens, *i. e.*,  $\Delta A M O I O I H P A \Sigma$ .<sup>2</sup> The dimensions of the letters coincide exactly, their height being .015 m., except in the case of the *omicrons*, which are only half as high.

On a piece of tile painted black, with considerable curvature, are the letters  $M O I O I$ . As the stamp is entire at the right end, it did not in this case have  $H P A \Sigma$ . Otherwise the letters are the same.

<sup>1</sup> AM. JOUR. ARCH. IX, p. 341 ff. I saw in the Museum at Argos another fragment of the same series, up to that time (April 30, 1895) overlooked. It bore the mark of the American excavators "West Stoa." This yields  $T \Omega N$ . In the same museum at the same time I noticed also a tile fragment with the monogram  $\mathbf{K}$  for  $\kappa\lambda$ , which has an exact counterpart in a fragment now in the Museum at Athens.

<sup>2</sup> AM. JOUR. ARCH. IX, p. 342.



## III.

A fragment found at the close of the season of 1895, .16 m. × .11 m. The field of the stamp is .10 m. × .05 m. The letters are .02 m. high.

Ε Π Ι Κ Ο Ρ  
Μ Α Κ Ι Α

As the letters agree in size with the Ε Π Μ Α mentioned in this JOURNAL, Vol. IX, p. 350, this must be a duplicate of that. We thus have the complete stamp, and are left with a puzzle. We should expect *ἐπί* to be a preposition, and look for a following genitive.<sup>3</sup> But *Κορμακία* can hardly be a name either Greek or Roman.

## IV.

Two fragments of somewhat different dimensions, one .18 m. × .18 m. and another .16 m. × .19 m., one with a raised border .05 m. above the stamp, and the other without it, but both yielding exactly the same letters.

VO ϐΙΞΔ = . . . — *δείπων*.

The letters are .01 m.—.012 m. high. This is a case of a stamp reversed in which the character ϐ=ρ was not reversed like the other letters.<sup>4</sup>

It is singular that the break should occur in both pieces at exactly the same place, leaving us in doubt whether we have the genitive of *Δείπων* or of some longer name.

## V.

Fragment of absolutely flat tile, .02 m. thick, .26 m. × .25 m., with letters .02 m. high.

Κ Λ Ο Ι Σ Θ Ε Ν Η Σ .

*Κλοισθένης*.

The square *sigmas* cannot belong to a date much before the beginning of the Christian era, and the contamination of *οι* and *ει* would seem to indicate a date much later still. Such a phenomenon in Attica would hardly date before the third century A. D.<sup>5</sup> For a duplicate of this stamp, cf. *Am. J. Arch.* IX, p. 350.

<sup>3</sup> AM. JOUR. ARCH. Vol. IX, p. 348.

<sup>4</sup> AM. JOUR. ARCH. IX, p. 349.

<sup>5</sup> MEISTERHANS, *Gram. Att. Insch.* p. 46, § 16, 10.

VI.

But the pearl of the tile-inscriptions from the Heraeum is on the fragment of the upper face of the edge of a huge bowl, which must have had a diameter of about three feet. The fragment was found in 1894 "at the West end of the South Slope, behind the retaining wall of the West Building, mixed up with a quantity of early pottery and figurines."

The letters are not stamped, so as to appear raised as in those hitherto mentioned, but are incised, cut into the clay when it was moist. The inscribed face of the fragment is .22 m.  $\times$  .06 m. The letters are .03 m. high.

Λ Μ Θ Ε Ρ Α Μ Ε Ι Μ Ι τ]ᾱς Ἡρας εἰμί.

This inscription judging by Α and Ε and above all by Μ=σ must be considerably older than No. XII of the inscriptions on stone. It must date at least as far back as 500 B. C.

While it may belong to a large amphora, it may also be a lustral bowl. It might be the very bowl in which the mad king Kleomenes of Sparta dipped his bloody hands before performing his bootless sacrifice so graphically described by Herodotus (vi. 81 ff).

NOTE.—Professor J. R. WHEELER desires me to call attention to the fact that the name Hybrilas (cf. *AJA.* ix, pp. 353, 548) is found also in the list of Proxeni, *Bull. Corr. Hell.* 1891, p. 412, line 10 of the inscription, and in BAZIN, *Archiv. de Miss. Scient.* II, 369.

RUFUS B. RICHARDSON.

## ARCHÆOLOGICAL NEWS.

### SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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NOTE.—A list of abbreviations of the titles of societies and of periodicals cited in *Archæological News* will be found on the page following the *News*.

## AFRICA.

### EGYPT.

WORK OF THE SEASON.—*M. de Morgan* is now at KARNAK, where he is superintending the engineering work intended to strengthen the walls and columns of Karnak, which have been undermined by the infiltration of the water of the Nile. He intends to drain the Sacred Lake there, in the hope of finding ancient monuments under the mud. The money for this work has been provided by the Society for the Preservation of the Monuments of Ancient Egypt. *Professor Flinders Petrie* has already begun work at THEBES in the neighborhood of the Ramesseum and the famous Colossi of Amenophis. *M. Daressy* has taken up again the excavations he began last year at MEDINET HABU, on behalf of the Ghizeh Museum. A large part of the rubbish-mounds which covered the ruins has already been cleared away. *Captain Lyons* is at PHILÆ, engaged in removing all the rubbish which has accumulated on the island. He will excavate down to the foundation of the temples, and to the blocks of granite on which they stand. In the course of the work it may be expected that many important inscriptions and other relics of antiquity will be discovered. The work has been undertaken by the Ministry of Public Works in connection with the reservoir for the storage of the Nile water, which is to be constructed above the first cataract.—*Biblia*, March, '96.

DESTRUCTIVE AND UNSCIENTIFIC EXCAVATION.—DR. SCHWEINFURTH has sent an important letter to the editor of the *Zeitschrift für Aegyptische*

*Sprache* on the ruthless destruction of the monuments and remains of ancient Egypt which is going on at such an alarming rate in the name of scientific discovery. In a few years nothing will be left. Invaluable scientific facts are being destroyed through the ignorance and haste of the explorers: even such things as the seeds of plants and the stones of fruit, which the archæologist might be tempted to throw aside, are capable of casting unexpected light on the past history of civilized man. At present, whole cemeteries are being ransacked and pillaged merely for the sake of filling the Ghizeh Museum with objects which may strike the visitor, or of providing the dealer with antiquities which he may sell to the foreigner. All record is lost of the history and mode of the discovery; even facts so indispensable to science as a knowledge of what objects were found together in a tomb are hopelessly lost. It is not only the dealers and their agents who are responsible for this state of things; the administration of the Ghizeh Museum is equally to blame. Natives are commissioned to excavate for it without any scientific supervision; and, where properly trained Europeans are present, the work is done on too large a scale for attention to be given to what are called small objects. There is only one remedy: let the Museum cease to excavate for the present, and devote itself to the preservation of the few monuments which still remain intact, and above all to the arrangement and registration of the overgrown collections with which the rooms of the Ghizeh Palace are now filled.—*Academy*, Oct. 15, '95.

THE HYKSOS DYNASTY OF EGYPT.—PROFESSOR W. MAX MÜLLER writes to the *SST*, of Jan. 25: "Somewhat after 2000 B. C. the empire on the Nile was for the first time disturbed by a foreign invasion. Hordes of barbarians suddenly appeared on the eastern frontier, and overran the whole country. After devastating Egypt they settled there, and established a kingdom which lasted for several centuries. Lower Egypt was under the direct dominion of these foreign rulers, who held the country in subjection by two hundred and forty thousand (?) soldiers garrisoned in Avaris, an immense fortified camp on the eastern frontier. Upper Egypt remained under the administration of national princes, paying tribute to the barbarians. Finally the Egyptian suzerain kings of Thebes grew strong enough to throw off the yoke of the foreigners, and to expel them, after a long and hard struggle, about 1600 B. C. Such is, in brief, the report of the Græco-Egyptian historian Manetho (third century B. C.) on the foreign kings whom he calls Hyksos.

"Owing to the destruction, by Egyptian patriots, of all monuments bearing the names of these 'foreign misérables,' only a few of these monuments have come down to our time. Therefore the question of



their origin has been discussed without any resulting agreement among scholars. The Hyksos invaders were brought into connection with all nations that ever penetrated into western Asia—as the Elamitic conquerors of Babylonia before 2000 B.C. (Lenormant, E. Meyer, Naville), the Cossæans [or Kassites] who followed their example about 1730 (Sayce, lately), the Hittites (Mariette), prehistoric Hamites from Babylonia (Lepsius), Turanians (Virchow), *etc.* The majority of scholars, however, thought of the Shemitic neighbors of Egypt, such as nomadic Arabs from the desert, or Canaanites from Palestine. This view, mentioned already by Josephus (about A. D. 80), became more and more prevalent.

“Professor Hilprecht,<sup>1</sup> a short time ago, pointed out that the only foreign name of an earlier Hyksos king found so far (his later successors assumed already Egyptian names), *Kheyân*, agrees with that of *Khayân*, a Hittite king in northern Syria, mentioned in the Assyrian inscriptions of the ninth century. The counter-mark for the correctness of his observation is the identity of the principal god of Hyksos and Hittites—that is, ‘*Sutekh*, the lord of heaven.’ It is erroneous to call this Sutekh an Egyptian deity. He did not enter the Egyptian pantheon before about 1320, introduced by the kings of the nineteenth dynasty in consequence of their long wars and treaties with the Hittites. Therefore nothing is more probable than to associate the bold Hyksos invaders of Syria and the warlike Hittites—namely, the immediate neighbors of the northern Shemites (in Kappadokia)—as identical, or, at least, closely related. The Hyksos kings had a large dominion also in Syria. They possessed not only southern Palestine, whither they were persecuted by the victorious Egyptians (the siege of Sharuhén, in the territory of Simeon, is mentioned), but also, most likely, Phœnicia, which the Egyptians attacked immediately afterwards. A small stone lion with the name of king *Kheyân* (see above), discovered in Bagdad, near Babylon, was certainly not carried there by a fleeing Hyksos (Deveria). I do not venture to make King *Kheyân* (on account of this strayed monument) king even of Babylonia (Petrie), but I think the stone, evidently shipped down the Euphrates, may prove the extent of Hyksos rule to the banks of this river. This discovery of a forgotten powerful empire shows to us that chances of discovery in the same way are left for several great empires mentioned in the Bible, and doubted on account of the

<sup>1</sup> NOTE.—Hyksos, Hittites, and Kassites are related to each other, according to Professor Hilprecht. As he accepts Jensen's decipherment of the Hittite inscriptions, and the relation claimed by the latter for the language of the Hittites with old Armenian, the Hyksos and Kassites would also be of Indo-European origin—EDITOR SST.

lack of monumental evidence. Above all, the vexed question of Palestinian Hittites, whose existence seems contradicted at least by monuments of the fourteenth century, may need reconsideration some day. Only in passing I remind the reader of the tradition (in Church Fathers) which makes Joseph's Pharaoh a Hyksos ruler."

THE HYKSOS WERE KASSITE ELAMITES.—A. H. SAYCE writes in the *Academy* (Sept. 7, '95): "I now know to what language and people the name of the Hyksos god Sutekh belongs. It is Kassite; and the suggestion of Dr. Brugsch is thus confirmed, which brought the Hyksos from the mountains of Elam. A Babylonian seal-cylinder (No. 391) in the Metropolitan Museum of New York bears an inscription which shows that it belonged to 'Uzi-Sutakh, son of the Kassite (*Kassu*), the servant of Burna-buryas,' a king of the Kassite dynasty, who ruled over Babylonia B. C. 1400. The name of Sutakh is preceded by the determinative of divinity. We can now understand why it is that the name has never been found in Syria or in the lists of Babylonian divinities, and we can further infer that the Hyksos leaders were of Kassite origin. The Hyksos invasion of Egypt, accordingly, would have formed part of that general movement which led to the rise of the Kassite dynasty in Babylonia."

INSCRIPTIONS OF THE TIME OF AMENOPHIS IV.—DR. A. WIEDEMANN (*SBA*, vol. xvii, p. 152), describes five monuments of the period of Amenophis IV. The short reign of this king was of such importance to the history of Egyptian religion and art, that each text of this period must have a particular value. No. 4 (nearly at the same period, though not during the ascendancy of the Athen-cult) is described as a basrelief in Florence (Cat. Schiaparelli, p. 314, No. 1588) which reminds one of the house-plans found in the tombs of Tell-el-Amarna. It represents an Egyptian custom (noticed by Greek authors) of preserving in one room of the house mummy-formed coffins containing the corpses of dead relatives. The excavations of Petrie at Hawara confirm these notices for the later time, but documents of older periods relating to this custom were wanting till now.

KARIAN AND LYDIAN INSCRIPTIONS IN EGYPT.—In *SBA* (1895, pp. 39-43), Prof. A. H. SAYCE (referring to his paper on the Karian Language and Inscriptions in the *Transactions* of the Society of Biblical Archaeology, vol. ix, pt. I) publishes and comments several fresh inscriptions which are written in the Karian alphabet, and three Greek inscriptions from the temple of Thothmes III at Wadi Halfa. (1) Seven Karian texts were found on the columns and walls of the same temple at Wadi Halfa, which "seem to point to the existence of a Karian garrison on the spot in the age of the xxvi dynasty, or of the Persian dynasties which followed"; (2) two Karian rock-inscriptions

found opposite Silweh on the Nile; (3) a rock-inscription (No. v) on the west bank of the Nile north of Silsilis, which Prof. Sayce believes to be "a specimen of the long-lost Lydian alphabet and language." It had been cut along with some hieroglyphic inscriptions mostly of the XI and XII dynasties. Prof. Sayce develops his reasons for thinking this inscription to be an example of the Lydian alphabet

**THE DESCENT OF PROPERTY IN EARLY EGYPTIAN HISTORY.**—In many tombs of the fourth, fifth and sixth dynasties are found processions of farm-servants, each servant personifying and being associated with the name of a farm belonging to the deceased. Many of the names occur in different tombs, hence it is possible to obtain some information as regards the descent of property in those times. The period covered is roughly from four to five hundred years. The tombs of the fifth dynasty give considerable information, but the farm-lists become rare in the sixth dynasty. There are in all the lists about four hundred and fifty farm names altogether, and of these about forty recur in different tombs. By connecting a series of such names together, farm-lands may be traced from Merab through a series of eight successive owners until they fell into the possession of Ptah-hotep.—Miss M. A. MURRAY in *SBA*, vol. XVII, p. 240.

**TWO MONUMENTS WITH A VOTIVE FORMULA FOR A LIVING PERSON.**—Dr. A. WIEDEMANN communicates to the *SBA* (May 7, '95), two of these monuments, with statement that the inscriptions on many of the so-called sepulchral monuments (especially the *stelae*) prove that they were votive offerings for living persons (not for the dead), even though the formula relates to the *Ka* of the person. As on the offerings for the dead, the inscriptions on those for the living are composed after fixed formulae. Two examples are described: (1) A fragment of a round-top *stela* of calcareous stone in Geneva, Musée Fol, 1305; (2) water basin of calcareous stone, Geneva University Museum, *D.* 59.—*SBA*, vol. XVII, p. 195.

**A HEAD OF THE SAÏTIC EPOCH.**—At a sitting of the *SAF* (May 8, '95), M. HÉRON DE VILLEFOSSE presented an Egyptian head in green basalt, of the Saïtic epoch, bought at Cairo by Mme. Alfred André. This head is that of a personage of whom the Louvre already possesses two busts. The work is of special interest on account of the fastidious care with which the physiognomy has been rendered, the sculptor being intent on reproducing the smallest details of the face and of the cranium. The anatomy is scrupulously studied. On all three heads the same methods have been used to accentuate the wrinkles and to indicate the marks of old age. In the ancient-Egyptian art there are neither children nor old men; the individuals are always of the same age. At the Saïtic epoch, on the contrary, the Egyptian artists exe-



cuted veritable portraits. One of these examples in the Louvre is of larger dimensions; it is cut from a piece of rose granite; the nose is in a better state of preservation than in the specimen of Mme. André. In the latter, the mouth is intact, and the material (green basalt) is softer and pleasanter to the eye. Below the eyes and on the top of the head there exist some scarcely-perceptible differences between the two heads. The qualities most to be admired in the head belonging to Mme. André, are the flexibility of the modelling and the perfection of the work. The finish of the execution produces an effect all the more striking by reason of the greater resistance of the material.

**EGYPTOLOGICAL PUBLICATIONS.**—The annual report of the *Société Asiatique* (*Journ. Asiatique*, VI, p. 167) gives an interesting *résumé* of Egyptological publications of the last two years. Especially noteworthy are the labors of Maspero, who in addition to his learned *Histoire ancienne des Peuples de l'Orient classique* (t. I) has found time to write a series of articles for various journals, and to publish the inscriptions of the pyramids of Sakkarah. These two years have witnessed the publication of monographs concerning individual temples: that of *Edfou* by Marquis Rochemonteix, *Philæ* by Georges Bénédict, *Luxor* by Al Gayet, *Deir-el-Bahari* by Edouard Naville, upon the *Theban Tombs* by V. Scheil, as well as the important excavations of De Morgan at *Dashur*, and many other articles upon Egyptian history, philology, geography and botany.

**CLASSIFICATION OF EGYPTIAN HIEROGLYPHS.**—Prof. FLINDERS PETRIE has inaugurated the formation of a classified collection of Egyptian hieroglyphs for the use of the students of his class at University College, Gower Street. It is intended to include, in the series, water-colour paintings of the hieroglyphic characters of all periods, drawn directly from the monuments.—*Athen.*, Aug. 17, '95.

**ALEXANDRIA.**—**DISCOVERY OF THE SERAPEION.**—The excavations by Dr. BOTTI, the Director of the Alexandrian Museum, in the neighbourhood of Pompey's Pillar, have resulted in the discovery of the Serapeion, where the last of the great libraries of Alexandria was preserved. An elaborate account of his researches, with an admirable plan, has been given by the discoverer in a memoir on *L'Acropole d'Alexandrie et le Sérapéum*, presented to the Archæological Society of Alexandria a month ago. Dr. Botti was first led to make his explorations by a passage in the orator Aphthonios, who visited Alexandria about A. D. 315. The orator describes the akropolis of Alexandria as close to the *stadion*, and to have been approached by a single pathway, consisting of 100 steps, which led to a *propylaion* supported on four columns. This opened into an *oikos* or covered hall surmounted by a cupola, and this again into a great square court surrounded on all



sides by columns. Porticoes separated the court from the library, as well as from the shrines in which the gods had formerly been worshipped. Some of the empty shrines seem to have been appropriated to books in the time of Aphthonios. Everything was profusely gilded, and the central court was decorated with sculptured works of art, among which the exploits of Perseus were of especial value, while in the middle of it rose "a column of surpassing size," visible from the sea as well as from the land, and serving as a sort of sign-post for visitors to Alexandria. Dr. Botti shows conclusively that this column was Pompey's Pillar, to which the description given by the Greek orator is as applicable to-day as it was in the fourth century. By the side of the column were a fountain and two obelisks.

The great court was still standing in the twelfth century, and its columns are described by mediæval Arabic writers. We learn from Edrisi that there were sixty-seven columns on each of the longer sides of the rectangle, and sixteen on each of the shorter sides. Remains of the court and columns were found by Mahmûd Pasha el-Falaki when he excavated on the spot in 1865. Dr. Botti has now discovered the *piscina* of the fountain, as well as the channels cut through the rock which conducted the water into it. He has discovered inscriptions of the time of Hadrian and Severus, dedicated to "Serapis, and the deities worshipped with him in the temple." Tacitus (*Hist.* iv. 84) tells us that the Serapeion stood upon the site of an ancient sanctuary of Isis and Osiris in the old Egyptian town of Racotis, the western division of the later Alexandria; and it is just here that Pompey's Pillar is situated. Bruchion, the eastern division of the city, was destroyed in A. D. 275, forty years before Aphthonios wrote. Besides the inscriptions, Dr. Botti has found remains of gilded ornaments and a bull of fine workmanship, all of which come from the great central court. He has also found a few tombs, and, above all, long subterranean passages cut through the rock under the site of the ancient building, and once accessible from the court. The passages are broad and lofty, and were originally faced with masonry. Here and there are niches in the rock for the lamps which illuminated them. Nothing has been found in the passages except some broken pottery, but at the entrance of one of them are two *proskynemata* scratched on the rock by pious visitors. The passages, therefore, must have been used for religious worship; and we are reminded of the fact that similar subterranean passages were needed for the Mysteries of Serapis, and that Rufinus informs us that they actually existed under the Serapeion at Alexandria.—*Acad.*, Sept. 21, '95.

**MUNICIPAL MUSEUM.**—The Alexandria Municipal Museum, erected for the preservation of antiquities belonging to the Greek, Roman, and

Early-Coptic periods, was inaugurated by the Khedive on September 26, and is now open to the public. The collection has lately been enriched by valuable donations of jewels, gold ornaments, etc., from the collection of the late Sir John Antoniadis, and of coins from Mr. Glymenopoulo; and, the director-general of the Antiquities Department having promised to fill up all disposable space with contributions of Greek and Roman relics now lying in the Ghizeh Museum at Cairo, its interest and value will shortly become largely increased.—*London Times*.

**ASSUAN.**—The *sebakh*-diggers have brought to light three Roman altars of granite, with Latin inscriptions, in the rubbish-heaps southeast of the railway station at Assuan. Two of them stand on the southern side of a roadway which once led to a temple, in a line with a stone (to the east) which formerly served as part of a gatepost, while the third faces them on the opposite side of the old road. The latter bears inscriptions on two of its sides. One of these is dedicated to Tiberius by the prefect of Egypt, C. Vitrasius Pollio, and the Ituraean cohort, in the third year of the emperor; while the second is addressed to Nerva by C. Pompeius Planta, the prefect of Egypt, and L. Cinucius Priscus, the prefect of the camps on the part of the first regiment of Spanish cavalry, the second regiment of Ituraean cavalry, and the first regiment of Theban cavalry under the general command of Claudius Justus, the prefect of the Theban cohort. On the south side of the old roadway one of the altars is dedicated to Trajan by C. Avidius Heliodorus, the prefect of Egypt, and M. Oscius Drusus, the prefect of the camps, on the part of the first cohort of Cilician horse, and the other to Aurelius Verus by M. Annius Suriacus, the prefect of Egypt, and L. Arivasius Casianus, the prefect of the camps, on behalf of the same cohort.—A. H. SAYCE, in *Acad.*, March 14.

**CAIRO.**—DEMOLITION AT THE ROMAN FORTRESS OF BABYLON.—We receive the intelligence from Cairo of very serious destruction having taken place at the Roman fortress (known as Babylon) at Cairo, which stands just outside the city at Fostat, or old Cairo. We are informed that two of the three huge rounded bastions on the southwest face have been levelled to the ground, and a large modern house built on the site of the more northern bastion, the one which stood at the angle of the fortress. The Roman gateway, standing between one of the bastions destroyed and the southern bastion of the former three, has been excavated to the ground-level, and a wall is being built before it—apparently with the intention of afterwards pulling down the gateway and the remaining bastion. Other demolition of the fortress is spoken of. It must be said that the responsibility rests with the English officials, who have allowed this single and majestic monument of

Roman dominion in Egypt—this “splendid Roman building, unique in construction,” as Mr. Butler terms it in his *Ancient Coptic Churches in Egypt*—to be pulled down under their very eyes.—*Athen.*, Nov. 23, '95.

We hear on good authority that the Egyptian Government has at last interfered to prevent any further destruction of the ancient fortress of Kasr-ash-Shammah, the Babylon of Roman and mediæval times, and also that it is intended to put the old Christian churches of Egypt under the care of a committee similar to that which already exists for the protection of the mosques. If these steps had been taken three years since, much now irreparable loss would have been prevented.—*Athen.*, Jan. 25, '96.

**DASHUR.**—Some notice has already been given in the JOURNAL (vol. x, 233) of the new discoveries by M. de Morgan of jewelry at Dashur. M. Gayet now publishes in the *GBA* (July, 1895, p. 75) a coronal of the princess Khnoumit of very delicate workmanship, as well as a series of necklaces and amulets belonging to the same princess. The amulets show a great variety of form and represent *cloisonné* workmanship of cornelian, *lapis lazuli*, and Egyptian emerald. The enumeration of the individual objects shows this discovery to have been one of the most important in the history of Egyptian excavations.

**ELEPHANTINE.**—INSCRIPTION OF THE TIME OF CHEOPS.—A. H. SAYCE writes from Egypt to the *Academy* (of March 14) under date of Feb. 20, '96: I have discovered an inscription coeval with Cheops, the builder of the great pyramid of Gîzeh, here in the island of Elephantinê. The *sebakhs*-diggers have been very busy during the past summer among the mounds of the old city, which stood at the southern end of the island, and have pulled down a part of the ancient city wall, which was built in one place upon granite boulders. The inscription is upon one of the boulders, and records the visit to Assuan of Khufu-ânkh, whose beautiful granite sarcophagus is now in the Cairo Museum. There is a drawing of Khufu-ânkh himself, leaning upon a stick, as well as of his boat, and the name of the king is “writ large” within a horizontal cartouche. The only deity mentioned is Anubis. The inscription seems to have been engraved at the time when Khufu-ânkh conveyed his sarcophagus to the north; as there is no reference to a pyramid, his visit can hardly have had anything to do with the transport of the granite blocks for the tomb of the king at Gîzeh. It is the first time that any monument so old as the iv dynasty has been found in the extreme south of Egypt, and it must have been inscribed before the city of Elephantinê was surrounded with a wall. Indeed, it is doubtful whether any city could at the time have existed on the spot. In that case, however, it would not have been long afterwards that a town sprang up. I have bought a



seal-cylinder, discovered in the rubbish-heaps, which is of very early date, and were it not for the hieroglyphs upon it would be pronounced of archaic Babylonian origin. It bears the name of "Sat(?)-khens, the governor of the two lands," as well as of his dogs Unsha and Zetef, whose pictures accompany their names. Small fragments of papyrus have also been found, containing the names of Ra-meri and Nefer-ka-Ra, thus affording a fresh confirmation of Manetho's statement, that the v and vi dynasties came from Elephantinê.

**HELWÂN (NEAR).—RESERVOIR OF THE OLD EMPIRE.**—In a recent number of Westermann's *Monatschrift* (LXXVIII), Dr. Schweinfurth has published an interesting account of his discovery of the remains of an early Egyptian reservoir in the Wadi Gerrâwi, a little more than six miles south of Helwân. In order to preserve the rainwater due to occasional thunderstorms in the desert, a great dyke of large stones was built across the mouth of the Wadi, at a distance of some miles from the bank of the Nile. The dyke was sixty-six metres in length at its base, and eighty metres in its upper part. Dr. Schweinfurth's further explorations showed that it had been constructed for a colony of stone-cutters, who worked in the alabaster quarries he discovered in the neighbourhood, and for whose use a road, of which he found the traces, was made. In an alabaster quarry,  $3\frac{1}{2}$  miles to the north-west, he came across a figure of "Ptah the lord" rudely engraved on a block of stone. The figure takes us back to the time when Memphis, with its patron-god Ptah, was the capital of Egypt; and in the great stone dyke we may therefore see a relic of the building operations of the Old Empire.—*Acad.*, Oct. 12, '95.

**PHILAE.**—The Cairo correspondent of the London *Times* writes under date of February 17: "Captain Lyons has discovered that the foundations of the main temple of Isis are laid upon the granite rock, being in some places over 21 feet in depth, and the temple has nearly as much masonry below ground as above. The southeastern colonnade has also its foundations upon the granite, and, so far as excavated, they are curious if not unique in design. They consist of parallel cross-walls some metres high, but varying according to the slope of the rock surface, with large stone slabs placed horizontally upon their tops, and the pillars forming the colonnade are erected upon the slabs. The nilometer is marked in three characters—Demotic, Coptic, and another much older, probably Hieratic, of which a copy has been sent to Berlin for decipherment. No traces have been discovered of any buildings anterior to the Ptolemaic periods."

A. H. SAYCE writes from Egypt to the *Academy* (of March 14) under date of Feb. 20, '96: The excavations of *Captain Lyons* at PHILAE have been fruitful in results. On the north side of the island he has



cleared the site of a temple of Augustus; and on the south side of it he has restored the stately colonnade to something of its original splendour, by removing the rubbish in which it was buried and repairing the columns. Here, too, he has been able to rebuild a ruined temple begun by Ptolemy IV, and finished by Tiberius; and has found that the Ethiopian king Ergamenes also took part in its construction, thus verifying Professor Mahaffy's conclusion, that he was a contemporary of Philopater. At present Captain Lyons is clearing the houses and streets of the Coptic town of Philae, or rather the *Castrum* of the late-Roman period, and in the course of doing so has disinterred several interesting inscriptions. Two of these are on the walls of the great temple, and record the names of two prophets of a new deity, Ptiris, who is represented in an adjoining picture with a hawk's head, a crocodile's body, and a tail in the form of an uræus serpent. One of the inscriptions is dated in the year 435 A. D. Several other inscriptions have turned up which throw light on the history of Philae in the late-Roman or Byzantine period; but the crowning discovery of all was made last week. In the neighbourhood of the temple of Augustus, Captain Lyons found a granite stele, on which, below the figure of an armed horseman trampling on a fallen enemy who vainly tries to defend himself with a shield, is a trilingual inscription in hieroglyphs, Latin and Greek. The text is of historical importance, as it relates to "the Roman citizen C. Cornelius Gallus, the first prefect of Alexandria and Egypt," who, "after the conquest of the kings by Augustus, suppressed a revolt in the Thebaid in fifteen days and captured the five cities of Borësis, Koptos, Keramicê, Diospolis [Thebes], and the great city of Ophiëum, putting to death their five leaders and leading the Roman army beyond the cataract of Abaton, into a region never before visited by the Roman people or the kings of Egypt." He then "received the ambassadors of the Ethiopians at Philae," took their king under Roman protection, and made him ruler of the Triacontaschoenus (for which see Ptol. *Geog.* iv. 7, 32, ed. Nobbe). Finally, the Roman prefect gave thank-offerings to all the gods and especially "to Nilus who had helped" him. The hieroglyphic text is dated in the first year of Augustus, the 20th day of the fourth month.

**THEBES.**—DISCOVERY OF ANCIENT-KINGDOM TOMBS.—"As no monuments of the Ancient Kingdom have hitherto been found at Thebes, it may be of interest to know that I have discovered in the northern Asasif two tombs which without doubt belong to this early period. One of them is the tomb of a 'governor of the nome' whose 'good name' (*ren-ef nefer*) was Ahy: the scenes in it are executed in relief and well preserved. The other is in a very mutilated condition,

but I hope before long to make out most of the inscriptions in it. I have also made many other important finds in the Theban necropolis this autumn; but perhaps the most interesting is the discovery of a parallel text to the one in the tomb of Rekhmara, giving the duties of the *Wezîr* of Thebes. By this new text I can restore much that is defective in the Rekhmara inscription."—P. E. NEWBERRY, in *Acad.*, Jan. 11, '96.

**FOUNDATION-DEPOSIT OF THE RAMESSEUM.**—MR. QUIBELL has made an important discovery in his excavations at the Ramesseum, namely, the foundation-deposit of the temple. It consists of glazed tiles in blue bearing the cartouche of Rameses II in gold inlay, a large brick, and many small plaques in *faïence*, also bearing cartouches, models of tools, and other objects.—*Athen.*, Feb. 15, '96.

**WINTER'S EXCAVATIONS.**—Prof. FLINDERS PETRIE commenced his season's excavations at Thebes in the middle of December, and has already discovered a temple of Thothmes IV a little to the south of the Ramesseum. Prof. Petrie considers the temple to have been demolished by Rameses II. The ground-plan of the temple and pylons is clearly shown by the foundation walls. Prof. Naville is expected to arrive at Thebes in the beginning of January, when he will resume the excavation of Deir el Bahari, and it is believed will finish it by the end of March. Meanwhile, Mr. H. Carter and Mr. Percy Brown are engaged in copying the sculpture and inscriptions on the temple. The result of their labours promises to be a work which, for accuracy of drawing and transcription, will be remarkable among publications on the monuments of ancient Egypt.—*Athen.*, Jan. 11, '96.

A. H. SAYCE writes from Egypt to the *Academy* under date of Feb. 20, '96. Many excavators have been at work at Thebes this winter; but the results are somewhat disappointing. *M. de Morgan* had succeeded in pumping the water out of the sacred lake at KARNAK, but without finding anything of importance; and *Dr. Naville* at DÊR-EL-BÂHARI, and *M. Daressy* at MEDINET HABÛ, have been mainly occupied in completing the work of last year and clearing the floors of the two temples. *Miss Benson* has discovered some fragments of statues of a good period in the temple of Mut at KARNAK; and *Professor Petrie* has found that the KOM-EL-HÊLÂN (west of the Colossi) is not the site of a temple of Amenôphis III, as has hitherto been supposed, but of Menepthah, who made use of sculptured stones and other monuments belonging to a building of Amenôphis III, which may have been the palace discovered by M. Grébaut in 1889 to the south of Medinet Habû. North of this temple of Menepthah, *Professor Petrie* has discovered a temple of a queen who reigned in her own right and assumed the titles of a king. She seems to have been

the Thuôris of Manetho, the last sovereign of the XIX dynasty. North of her temple, and between it and the Ramesseum, Professor Petrie has further laid bare the foundations of a temple of Thothmes IV; while to the north of the Ramesseum *Dr. Spiegelberg* (who has been copying the multitudinous hieratic *graffiti* of Thebes) has found the remains of a temple of Amenôphis I. And at Abydos *M. Amelineau* has discovered a tomb belonging to a son of Shishak I.

LAST EXCAVATIONS.—We are kindly permitted by Prof. Breasted of Chicago University to make the following extracts from a private letter from Mr. W. M. Flinders Petrie, dated Luxor, February 14, 1896, and summing up this explorer's winter work in Egypt: "The Ramesseum is of Rameses II—the only thing left unchanged. The chapel of Uazmes was rebuilt by Amenhotep III, as his ring was under the door-sill. The temple next south is of Tahutmes IV—yet unnamed in maps. Next is a big tomb of Khonsuardus, goldsmith of the temple of Amen, XXV dyn. Then comes the levelled plain with a scarp of rock-gravel on the w. and n., marked on maps; and on the plain—but later than its levelling—was a temple of Queen Tausert as sole ruler, '*Tausert, setep en Mut, Sat Ra, mery Amen*,' who has left us in foundation-deposits 500 scarabs and plaques of colored glazes with cartouches, and 1,200 glazed objects, besides three slabs with the names. Then south of that is the so-called temple of Amenhotep III, which is really the funeral temple of Merenptah. That beast smashed up all the statues and sculptures of Amenhotep II to put into his foundations, and wrecked the gorgeous temple behind the colossi for building-material. We have a few fine pieces of Amenhotep III; and the upper half of a fine black-granite statue of Merenptah. I am now going to clear two small temples north of the Ramesseum; so you see we are getting through the field of temples here at a pretty good rate. Quibell is doing the Ramesseum, and I am doing the others. We make complete plans of all the buildings and foundations. This sort of clearing up is what 'exploration' should be, and not merely the elaborate clearing out of one building. The whole lot of half-a-dozen temple sites we shall clear up, and fix historically, for about \$2,500 or \$3,000. . . . I bought a piece of a stele dedicated by the 'Royal son, 'Ahmes, called sapa'r,' explaining his name. He is figured as a boy. *Bant anta* was probably mother of Merenptah, as her name occurs in his temple ruins, but no other relatives."—*N. Y. Nation*, March 26, '96.

## NUBIA.

TRILINGUAL STELE.—M. Maspero announced at the March 6, '96, sitting of the *AIBL*, that CAPTAIN LYONS, entrusted by the Egyp-



tian government with the oversight of Nubia, had just discovered at Phibre an inscription in hieroglyphs in Greek and in Latin, engraved on a stele. The monument was divided longitudinally in two almost equal portions, and the division has destroyed several letters in the middle of each of these three texts. The hieroglyphic portion occupied the summit: at the top one could distinguish a horseman treading under foot one or several enemies who were overturned on the earth, but the whole is very indistinct. On the right, three vertical columns enumerate the gods of the Abaton, Osiris, Isis, and Horus; on the left, three other columns name Khnoumou, master of the cataract and of Nubia, Sothis, lady of Elephantinê, Anoukît who residés at Elephantinê. The body of the inscription contains ten lines, which are so mutilated that the author of the copy could not extract from it a text which admitted of a possible translation. One can distinguish, on the first line, a date, the year 1, then the protocol of Augustus, and, on lines three and four, two mentions of the country of Pouanît and that of the Negroes, which seem to contain an allusion to contemporary facts. The whole ends in prayers to the gods of the Abaton and of the Cataract for the prosperity of the emperor. The Latin text follows immediately after the hieroglyphic text. The copy is better, but it is still not very satisfactory. It contains nine lines: *C. Cornelius Cn. f. Gallus, (eq)ues Romanus, post reges | a Cesare divi f. devictos, prefec(tus Alex)andriae et Aegypti primus, defectioni(s) | Thebaides intra dies XV, quibus hostem s(travit a)cie, victor, V urbium expugnator, Bore(se|o)s, Copti, Ceramices, Diospoleos Meg(ales, Ophie)i, et ducibus earum defectionum interf(ec)tis, exercitu ultra Nili caracte(n . . . ded)ucto, in quem locum neque populo | Romano neque regibus Aegpt(i)or(um signa s)unt prolata. Thebaide communi omn(i)|um regum formidine subac(ta). leg(atisque re)gis Aethiopum ad Philas auditis, eoq(ue) | rege in tutelam recepto tyrann(o xxx sc)hoeni (i)n fine Aethiopiae constituto, Die(is) | patrieis et N(ilo adiuto)ri. . . .* The Greek text also contains nine lines. The revolt which is spoken of in this inscription was known by Strabon and Dion Cassius. The date of it was not very certain, and there was an inclination to place it during the last days of the government of Cornelius Gallus. If the copy of the hieroglyphic text be exact, it would belong to the year 1 of Augustus as king of Egypt, in 30-29, B. C.

The expressions relative to the cataract make allusion to the contests of the Ptolemies with their southern subjects. The Thebaïd, always in revolt against its Greek masters, had still quite recently had its native Pharaohs, many of whom have been mentioned by M. Révillout: it would appear that at this very epoch it was at times a dependency of the kingdom of Ethiopia. The embassy of this latter has been interpreted by Gallus as a mark of submission: the Romans



established a sovereign vassal in Nubia, and that country took here the unusual name of *Triakontaskene*, which was reduced later to no more than a *Dodekaskene*. Dion Cassius recounts that Cornelius Gallus, inflated with vanity by the favor of the prince, allowed himself to be drawn on to receive proposals and to write documents, which (reported later to Augustus) brought about his disgrace and his death: the general tone of the new inscription confirms the testimony of the historian.—*RC*, March 16, '96.

### NORTH AFRICA.

**BYZANTINE FORTRESSES.**—M. DIEHL has published a long report (*Nouvelles archives des Missions*, iv, 1893, published 1894, pp. 285-434, and 24 plates) of two journeys, which he made in 1892 and 1893, for the study of the Byzantine monuments of North Africa: these are in large measure fortresses. He shows that a distinction must be made between the fortified retreats, hastily erected by the inhabitants, and the official fortresses constructed after a well-defined plan by the government. These last cover four extensive lines of defence, the first line having been established about 535 A. D., and form the complicated system adopted and executed under Justinian. In these military constructions there are four separate divisions: (1) the fortified cities protected by vast enclosures and generally containing a donjon-keep on the highest point; (2) the citadels, defending the unfortified cities where the houses are grouped at their base; (3) the isolated fortresses, defending some important strategic position; (4) the small forts connecting the different strongholds or serving as lookouts.—*MAH*, 1895, pp. 317-19.

### SOUTH AFRICA.

**THE SITE OF OPHIR.**—A writer in the *Jewish Times* says that a new light has been thrown upon our guesses after the site of the district of Ophir, mentioned in the Scriptures as rich in gold, precious stones, ivory, and birds of beautiful plumage. It has generally been supposed that it lay in India, and that it was from that part of the world the ships of King Solomon, as well as those of the King of Tyre, brought the treasures which enriched their cities. No less an authority than Dr. Carl Peters has been persuaded by documents which have recently come under his eyes, that not India, but Africa, must be credited with the bountiful supply alluded to in the Bible. Dr. Peters has published the result of his research, which is based on an historical atlas recently discovered by him. It was printed at Amsterdam in the first decade of the eighteenth century, and it proves that its compiler was at that time

in possession of much knowledge respecting Africa, which we flatter ourselves to have been discovered at the latter half of the nineteenth century, but which is nearly 200 years old. We know that the Portuguese had flourishing colonies on the Congo and Zambesi rivers in the seventeenth century. The old Dutch atlas divulges an early knowledge of the east and southwest coasts of Africa, of the courses of the rivers Congo and Zambesi and other neighboring streams, of the dwarf tribes of Akka, and of the great forest in the northwestern bend of the Congo. Moreover, this historical atlas speaks of the great treasures found in the Zambesi country—gold, jewels, and fine animals, and even goes so far as to indicate the sites of special gold mines. There, doubtless, are the ancient dominions of Mons-Mueni of Simbaoë, of which the ruins were recently found. Dr. Peters is firmly of opinion that these ruins are of Phœnician and Sabaian origin, and that here also was situated the *Ophir* mentioned in the Old Testament.—*Biblia*, March, '96; cf. *AJA*, vol. VIII, 491; vol. XI, p. 114.

### TRIPOLI.

THE MAUSOLEUM OF EL AMROUNI.—M. CLERMONT-GANNEAU has taken up the study and interpretation of the basreliefs and of the bilingual inscription (Neo-Punic and Roman) from the mausoleum of El'Amrouni in Tripoli (see vol. x, p. 386) communicated a few months ago to the *Academy* by M. Philippe Berger. He commenced by comparing this remarkable monument with certain similar monuments discovered by himself at the beginning of this year, in the course of an exploration on the Tripolitan coast, in the neighborhood of Khoms, the ancient Leptis Magna, two days east from Tripoli. The mausoleums of Leptis like those of El'Amrouni consist of high square towers richly adorned with columns, pilasters and sculptures. Among the scattered materials of these sumptuous funerary edifices, which have suffered greatly from the effects of earthquakes, M. Clermont-Ganneau has found fragments of statues and basreliefs which decorated them, also some Roman inscriptions. It is very probable that many of these Roman inscriptions were, like those at El'Amrouni, accompanied by Punic inscriptions. Leptis, being one of the most important centres on the African coast subject to Carthage, gives promise of excavations fruitful for Punic epigraphy. Some of the basreliefs of the mausoleum of El'Amrouni represent scenes from the legend of Orpheus descending to Hades in search of Eurydike. A detail of one of these scenes remains unexplained; it is that where Orpheus and Eurydike, placed one behind the other, appear to be turning their steps toward the gate of Hades, whence they have just issued, when they ought to be turned away from it. M. Clermont-Ganneau explains that the artist wished

to express the psychological moment when (according to the ancient legend) Orpheus (in spite of the express prohibition of Persephone) has turned to look at Eurydike who was walking behind him, and she has found herself instantly drawn back again by an invisible force toward the dark kingdom.—August 16 of *AIBL*, in *RA*, Oct. '95.

## TUNISIA.

**MEGALITHIC MONUMENTS.**—The region of Dougga, in the centre of Tunisia, abounds in megalithic monuments: at TEBOURSOUK, at DOUGGA also, and elsewhere, there exist important necropoli. M. Carton has made a long study of them in a book which has recently appeared (*Découvertes épigraphiques et archéologiques faites en Tunisie*, Paris, Leroux, 1895, pp. 325–400). These monuments belong to two types. (1) Some are real sepulchral chambers, more or less deep, surrounded or not by a circle of stones, and made of heavy materials. (2) The others are regularly constructed of cut stones; the chamber is reduced in size and is no more, properly speaking, than a sarcophagus around which a wall forms an enclosure of many courses. M. Carton thinks all these tombs are anterior to the Punic and Roman civilizations.

On the southwest of DJIDJELLI, M. Vire describes a dolmen surrounded by a double cromlech, in which stones have been used which offer characteristic signs of the tooling of the Roman epoch. Analogous observations have already been made at many points in the province of Constantine.—*MAH*, 1895, p. 304.

**ROMAN REMAINS.**—Commandant Goetschy gives some information with regard to the ruins near the route from GAFSA to KAIROUAN, especially on the great water reservoir (majen Smaorii) of which the arrangements are of interest (*Recueil de Constantine*, xxxiii, 1893, pp. 85–94). At TALAH he discovered a basrelief which appears to represent the rape of Proserpine by Pluton (*Ibid.*, p. 363 and plate). He also made some excavations in the cemeteries of HAÏDRA and of the neighboring region: in one tomb at Haïdra, he found a rolled tablet of lead with magical incantations, analogous to those found in large numbers at Carthage and Sousa (*Ibid.*, xxix, 1894, pp. 566–81).—*MAH*, 1895, p. 324.

**TERRACOTTA TILES.**—MM. Hannezo, Laurent and Molins have found at HADJEB EL AÏOUN (northeast of Sbétla) an important series of those terracotta tiles which were frequently used, in the eastern part of Roman Africa, for lining the walls of the basilicas. Many of these tiles had been previously studied by M. le Blant (*RA*, 1893, II, p. 273) and P. Delattre; M. Gauckler has signalized another, representing



Daniel in the lions' den, with the inscription *S(an)c(tu)s Daniel* (BSA, 1894, p. 67).—*MAH*, 1895, p. 325.



**MOSAIC OF HAMMÂM-EL-LIF.**—M. HÉRON DE VILLEFOSSE (in the name of M. Edward Schenck) presented to the *Société des Antiquaires* a series of twenty-one photographs representing various details of the celebrated Mosaic of Hammâm-el-Lif. It is known that this large mosaic (discovered in 1883) decorated the interior of a synagogue. A summarized description of it, with references to the authors who have spoken of it, will be found under No. 12,457 of vol. VIII of the *Latin Corpus*. One part of the mosaic has been destroyed; another part, comprising two inscriptions, is preserved in Tunis at the *Musée Alaoui*; the third part, composed of twenty-one panels, is now at Toulouse, in the possession of M. Schenck, who acquired them after the death of Captain Prudhomme.

This is a summarized description of the photographs offered to the Society by M. Schenck. Nos. 1–2. Rectangular panels. An inscribed lozenge in each of these panels offers a representation of the seven-branched candlestick, on the right and left of which were placed the two attributes which frequently accompany the seven-branched candlestick upon antique monuments, and which are designated by the names *ethrog* and *schophar*. One of these is the sacred trumpet which was used among the Jews to announce the new year. The first of these panels was engraved in the *mémoire* of P. Delattre, entitled: *Gamart ou la nécropole juive de Carthage*, vignette of p. 39. In No. 2, the background has been restored, and the two attributes have disappeared. Nos. 3–16. Rectangular and square panels, each containing the representation of an animal, bird, fish or fruit—viz., a hyena, a lion, a cock, a guinea-fowl, a partridge, a duck, fish swimming, a dolphin, a basket of fruit, a palm-tree with two rows of dates, two shrubs and a bird. No. 17. Medallion with head of gazelle. No. 18. Medallion with head of a wild goat. No. 19. Medallion with head of lion, of a fine style. No. 20. Medallion ornamented with the bust of a young man, draped, with long hair, bearing on his left shoulder a curved baton. No. 21. Medallion with the bust of a helmetted woman (Roma?) the right breast uncovered, with a spear on the right.—*BAF*, 1895, pp. 150–52.

**ATLAS ARCHÉOLOGIQUE DE LA TUNISIE.**—The special edition of all the maps, published by the French ministry of war, and indicating the position of all the ancient ruins, began to appear 1892. Three instalments have been published thus far; they contain the sheets on *Bizerte*, *Mateur*, *Nabeul*, *Hammamet*, *le djebel Achkel*, *Oudna*, *Tunis*, *la Goulette*, *El Metline*, *Porto-Farina*, *El Ariana*, and *la Marsa*. The map of Marsa is accompanied by an extensive plan of Carthage, with



explanatory text and special plans, very important for the topography of the African city.—*MAH*, 1895, pp. 322-23.

**ROMAN SCULPTURES.**—M. Héron de Villefosse communicated to the *Société des Antiquaires* (on the part of Captain Ch. Maumené) the photographs of two monuments discovered in Tunisia by this officer during the year of 1894. The first of these monuments was found at *Sidi-Solthan*, five kilometres south of Beja. It is a *stele*, of very porous stone, rounded at the top, which came from a sanctuary of Saturn. On it is represented a ram, with a large tail, advancing toward the right, its head facing out; above this animal, at the right, is a circle with two small horns, a frequent symbol on votive monuments to Saturn; an elongated oval object (looking like a loaf of bread) forms the pendant on the left. The whole is surmounted by a crescent having at its centre a three-pointed star. Below the ram, within a moulding, we read: SATVRNO · AVG · SACR |  C · MAEVIVS · VICTOR  | . . . . . |. The rest of the inscription is defaced, but the presence of a third line is certain. At the beginning of the second line we see traces of an M and at the end of the same line traces of another letter.

The second monument is without inscription—it was found by the same officer, in the month of March, 1894, at *Henchir-Zatriah*, twelve kilometres northeast of Beja. It is about 75 cm. high, and is composed of two basreliefs in a hard and rough style, like all the Roman sculptures discovered in Africa, outside of the large cities on the coast. These two basreliefs must have come from a square monument, which originally was sculptured on at least three of its faces; they belong, doubtless, the first to the principal face and the second to the left lateral face. The first basrelief represents a warrior in profile, seated and turned toward the right; his raised right hand rests on a lance, his lowered left hand rests on a circular shield. He appears to be beardless, and on his head wears a round helmet crested with a horse-tail. His mantle, attached on the left shoulder, leaves uncovered the right arm as well as all the right side of the chest; on his feet are buskins. A breastplate and an elongated shield (similar to those upon the arch at Orange) are leaning against the seat. The second basrelief represents a winged victory draped, turned in profile toward the right; she holds in the left hand a palm and in the right hand a crown. She was evidently placed behind the seated personage on the first basrelief.—*SAF*, 1895, p. 81.

**BISICA** (BIJGA).—Has been discovered, during the excavations made by the *Service des antiquités de la Régence*, a female head in marble, surmounted by a crescent and partly covered by a veil; it is a

representation of the celestial goddess (Gauckler, *Bull. Comité*, 1894, p. 276).—*MAH*, 1895, p. 326.

**CARTHAGE.**—**TERRACE-WALL FORMED OF AMPHORÆ.**—On the southern side of the hill of SAINT-LOUIS there is an extensive terrace standing on a strong system of support and intended to sustain some public edifice. P. Delattre has made a thorough study of the foundations of this terrace (*Bull. Comité*, 1894, pp. 89–119). It was composed: (1) of a long series of vaults of cut stone; (2) of a wall 4 met. 40 cm. wide, and at least 6 met. high, leaning on the extrados of the vaults. This wall is formed of several superimposed layers of amphoræ placed horizontally, alternating with layers of earth, of which the thickness was from 50 to 60 cm. The amphoræ bore inscriptions painted in red or black ink, drawn with a point or stamped. On some there were even consular dates of which the earliest was the year 43, and the latest the year 15 B. c. These indications allow one to attribute the sustaining wall to the reign of Augustus.—*MAH*, 1895, p. 327.

**COLOSSAL STATUES OF VICTORY.**—P. DELATTRE found on the hill of Saint-Louis, near the new Cathedral, several colossal statues representing Victories bearing trophies or horns of plenty. These sculptures decorated some important edifice, a temple of the Capitol according to P. Delattre, a temple of Victory according to M. Héron de Villefosse. The style of the statues indicates the first century A. D., or the beginning of the second (*CRA Inscriptions*, 1894, pp. 176, 197–201).—*MAH*, 1895, pp. 327–28.

**COLOSSAL MARBLE HEAD.**—At a meeting of the *SAF* (March 6, '95) M. Cagant read a note from M. GAUCKLER on a colossal marble head found at Carthage: "The colossal head, two photographs of which I have the honor to present to the *Société nationale des Antiquaires de France*, was discovered at the Malga, on the borders of the amphitheatre of Carthage at a period which I have not been able to determine. The head is 54 cm. high and is finished at the neck by a plain section; perhaps it belonged to an acrolithic statue. If it were less mutilated it would possess a real interest. The work is broad and sober, with a certain savor of archaism. There is a vigor in the rendering of the characteristic lines of the face which is slightly prognathous. The work is of a good epoch; it appears to me to date back to the end of the first century A. D."

**THE PUNIC NECROPOLI.**—For several years P. Delattre has, with rare good fortune, pursued researches of great historic import in the various Punic necropoli of Carthage, of which it is now beginning to be possible to make a chronologic classification. He has recently explored the necropolis near the Serapeion, which belongs to the sixth century B. c. (For these excavations, see the information given by

MM. Héron de Villefosse and Delattre, *CRA Inscriptions*, 1894, pp. 405-406, 426-427, 432-440, 445-453; 1895, p. 61). He opened more than four hundred tombs, containing only buried bodies. They are, for the most part, either simple ditches, generally lined with slabs, or else ditches or wells at the bottom of which was dug out a small vault, just large enough to receive a body. Besides a quantity of pottery of local origin, one of the pieces bearing a Punic inscription drawn with a brush, there was found some jewelry, the ornamentation of which proves that it was made at Carthage, especially the following pieces: (1) a gold disk, serving as an amulet, which bears a globe flanked by two uræus surmounted by the hawk with outstretched wings, holding in its talons the crescent and the solar disk, religious emblems of the city; (2) a silver bracelet, with a four-winged divinity emerging from a scarab and having its head surmounted by a disk; below are also represented the crescent and the disk. Some scarabs in imitation of Egyptian, and some vials in enameled earthenware are also without doubt due to Phœnician industry. A sepulchral mask, strikingly realistic, represents an old man with open mouth. But, by the side of these objects of local make, were others which came from Greek workshops: a vase with black figures representing Achilles and Troilos, and also, without doubt, various figurines of which the most curious ones are some seated goddess-mothers. The most important tomb is a large vault (untouched at the time it was discovered) the walls of which were overlaid with white stucco; it contained two skeletons. Among other objects in it were two ostrich eggs, showing remnants of painted decorations, a hemispheric cup of silver, and several pieces of jewelry, one of which was a gold disk bearing this Punic inscription which M. Berger has deciphered (*CRA Inscip.*, 1894, pp. 453-458): "To Astarte, to Pygmalion, Iadamelek. Pygmalion protects whomsoever it pleaseth him." It has reference, as we can see then, to a god Pygmalion closely associated with Astarte.—*MAH*, Oct. '95, p. 311.

RECENT EXCAVATIONS AT THE NECROPOLI.—From time to time, during the last half of the year 1895; Père Delattre forwarded to the *AIBL* reports of his excavations, which we here reproduce from the sittings of the *Académie* in July and August, reported in the *Revue archéologique*.

July 12.—R. P. Delattre writes that more than forty tombs have been opened at Carthage during the month of March. The furnishing of these tombs is always nearly alike. These last contain, however, some small painted vases. One tomb alone contained terracotta masks. P. Delattre sent a photograph of one of them, which represents the head of a woman veiled. This mask has a hole for suspension and preserves traces of bright red color on the lips, ears and head-dress.



A drawing, also sent by P. Delattre, represents a curious object in terracotta. It is a hollow cylinder mounted on a round foot; this cylinder is surmounted by seven receptacles in the form of vases, communicating with each other and with the cylinder; it is ornamented with the head of a cow with long horns and the head of Hathor. Egyptian influence is evident; it is sufficient to consider the form of the vases and the religious attributes which accompany them to be convinced of it. This object appears to have served as a standing lamp; without doubt the seven receptacles were intended to contain oil. One may compare this little monument with some similar objects found at Eleusis in 1885, with black-figured vases going back to the VI cent. B. C. (cf. *Ephem. archaeolog.*, 1885, pl. 9). The tombs explored at Carthage by P. Delattre are also of this period. Two of the terracotta monuments discovered at Eleusis bear as many as forty or fifty such receptacles.

*August 9.*—M. Héron de Villefosse presented three photographs representing different views of an ivory statuette, found by P. Delattre, in the month of July last, among his excavations at Carthage. This statuette (13 cm. high) is intact, and was sculptured from a cylinder of ivory which has almost completely preserved its form. It represents a woman with an Egyptian head-dress and clothed in a long robe; the neck is decorated with a collar; the arms are stiff and joined to the body; the hands, joined together upon the chest, sustain the breasts, which are scarcely indicated. Upon the rest of the cylinder, which forms the robe, the artist has chiselled three long checkered bands which fall, one at the back, the two others at the sides of the statuette. Above these bands, around the loins passes a girdle, the two ends of which crossed hang in front, opening to the right and left. The lower edge of the robe is adorned with a fringe, the feet are not indicated. The manner in which this goddess is attired furnishes one of the rare examples of the Carthaginian costume. It offers also certain analogies to the statuette of the Louvre, cited by M. Perrot in his volume on Cyprus and Phœnicia. The ivory cylinder is hollow; the lower edge is pierced with four small holes which appear to have served for attaching the statuette to a piece of wood. This figurine probably formed the handle of a mirror. In fact, there was found in the same tomb a bronze mirror and various ornaments: a gold pendant in the form of an anserated cross, a seal-ring, three silver rings, and the remains of a bracelet ornamented with the sacred scarab and with palmettes.

**JEWISH NECROPOLIS NEAR CARTHAGE.**—On Mount Gamart, north of Carthage, there is an ancient necropolis which was formerly supposed to be Carthaginian. P. Delattre who, several years ago, determined



conclusively that it belonged to the Jewish colony which was established in the capital of Africa under the Roman empire, has recently studied it in detail (*Gamart ou la nécropole juive de Carthage*. Lyon, 1895, in-8°, 51 pages). The number of vaults in the necropolis are about two hundred. These vaults, dug in the limestone, recall exactly the tombs of Palestine. The entrance, very simple and only 90 cent. wide, was closed either by a flag-stone, or by unhewn stones. The chambers, of rectangular shape, have their walls perforated with niches in the form of ovens, in which were placed the bodies; in each chamber there are fifteen to seventeen niches, rarely more. A coating of white stucco often covers the walls and the ceiling. Below the niches can still be distinguished some Latin inscriptions, painted in red or drawn with a point, with the name of the dead and a formula such as *in pace*, and sometimes the seven-branch candlestick (*conf. CIL*, pp. 1375-76). Several vaults are decorated with paintings: foliage, vines, winged genii, a head which looks like the portrait of one of the defunct, figures gathering grapes, a horseman, etc. The ornamentation and the distribution of the subjects offer analogies with other sepulchral paintings, especially those of the Via Latina. No furniture accompanied the dead.—*MAH*, 1895, p. 329.

EARLY CHRISTIAN SUBTERRANEAN CHAPEL.—At a sitting (May 1, 1895) of the *SAF*, M. Héron de Villefosse communicated, on the part of P. DELATTRE, a drawing and a photograph relating to this interesting discovery made at Carthage. P. Delattre writes: "While digging a trench at the south-southeast side of the hill of Saint-Louis, we came upon a subterranean chapel. At the end of a corridor, on the walls of which were traces of *graffiti*, we penetrated into a chamber with a groined vault, 5.50 m. wide and 3.80 m. deep. Facing the entrance, the wall was decorated with a fresco which in every respect recalled the paintings in the catacombs. It was much injured. The principal personage represented is a saint: the head is nimbed; the right hand is in the attitude of benediction. At the left of the saint, who occupies the middle of the picture, we see portions of another personage, of whom the head and the lower part of the body have disappeared. On the side there are traces of two secondary personages, one of whom seems to be an angel. At the end of the picture there is a palm. The picture, then, is composed of three principal personages and two accessory figures, doubtless representing one of the faithful and an angel. The fresco appears to be Roman rather than Byzantine. Perhaps we have here a representation of Saint Cyprian." M. HÉRON DE VILLEFOSSE added some observations, recalling various representations of St. Cyprian, in some of which he is represented without a beard and in others with. Nevertheless, he

was inclined to see in the central figure an image of Christ. He recognizes in it rather a rude type of the Christ, often met with in Africa, notably on a sarcophagus from Lambèse.

The discovery of P. Delattre is full of interest. He has brought to light one of those sepulchral chapels the existence of which at Carthage is mentioned from the third century. St. Cyprian was buried in a chapel of this kind, *in area Macrobii Candidi procuratoris*. Others existed all along the African coast. At the beginning of this century, the French traveller Pacho signalized many subterranean chapels at Cyrene decorated with Christian paintings. One of these represented the Good Shepherd between two trees, in the midst of the sheep and surrounded by seven fish. More recently M. C. Wescher discovered at Alexandria a Christian catacomb, decorated with paintings: on the vault was represented Christ nimbed, surrounded by other personages whose names were indicated (published in *BAC*, 1865). It is very evident that the discovery of P. Delattre is connected with a group of facts most interesting for the history of the church.

**MDEINA.—ROMAN VILLA.**—At the October 10 sitting of the *AIBL*, M. GAUCKLER announced the recent discovery at Mdeina of a Roman villa similar to that of Oudna, which he proposes to describe later on to the *Académie*. He presented the photographs which he had taken in the course of the work, and the maps and watercolors executed under his direction by M. M. Sadoux.—*RA*, Dec. '95, p. 373.

**LOUDNA=OUTHINA.**—M. GAUCKLER presented to the *Académie des Inscriptions* (Oct. 10, '95) the results of the excavations made during the last two years at Oudna, the ancient Outhina. The object of these researches was the general condition of Roman-home life in Africa in the first centuries of our era. They have led to the discovery of a large villa belonging to two rich proprietors. This construction has been entirely uncovered with the adjoining buildings and baths connected with it. Fifteen other private houses have been partially excavated in the same quarter, apparently inhabited by the aristocracy of Outhina. None is later than the time of Constantine, the most ancient date from the Antonines. They are all constructed on about the same plan and are luxuriously decorated. Two white marble statues, many mural paintings, numerous fragments of architecture and sculpture, pottery, coins and jewels have been acquired for the museum of the Bardo. These villas of Oudna are particularly distinguished by the richness and beauty of the mosaics with figured subjects with which they are entirely paved. Eighty-seven mosaics with figured subjects were discovered. They represented the entire series of subjects habitually treated by African mosaicists: Mythological scenes, such as the rape of Europa, Endymion, Dionysos giving

the vine to Ikaros, Orpheus charming the animals; representations of divinities: Bacchus and his troop, Venus and her group of Amorini, Diana the huntress, Minerva, Apollo, Helios, Ceres, Hercules; above all, the divinities of the sea, Neptune armed with his trident, standing on a car or seated on a marine monster, Amphitrite, Oceanus, the Nereids, the Sirens; familiar and rustic scenes taken from daily life; every variety of hunting and fishing scenes; collections of animals and plants. The study of these mosaics in themselves and in their connection with analogous pavements has enabled M. Gauckler to establish the law of evolution which Roman mosaic in Africa has followed during the first centuries of the Christian era. The various periods through which it passed may be thus characterized: (1) period of full bloom in the times of the Antonini and Severini; (2) period of transition from the middle of the third century to the accession of Constantine; (3) Christian period which begins with the Constantinian Renaissance. The greater part of the mosaics of Oudna belong to the first period, and, for their artistic value, take the first rank among those which have been discovered in Africa.—*RA*, Dec. '95; Cf. *AJA*, ix, pp. 271-2; x, p. 76.

**TUNIS.**—Concerning the pottery-workshops of the Punic epoch discovered by Dr. Carton at the Belvedere near Tunis, see the *Revue Archéologique*, 1894, II, pp. 180-195.—S. GSELL, in *MAH*, Oct., '95, p. 311.

### ALGERIA.

**ARCHÆOLOGICAL JOURNEY OF M. LEROY.**—Doctor Hamy presented to the *AIBL* of Jan. 10, '96, the journal and the photographs of M. LEROY giving a *résumé* of an archæological journey which he made between *El-Alia* and *Biskra* by way of the *Oued Itel* and the *Djellai*. M. Leroy, who had accompanied M. Foureau as far as *El-Alia*, entered by a very unfrequented road so as to verify the reports gathered among the Nomads with regard to the ancient remains of constructions which were to be met with, it was said, on the plateau between the *Itel* and the *Djedi*. The traveler discovered, at the sources of the *Oued-Itel*, the remains of a Roman citadel which defended the passage between the two valleys of the *Itel* and the *Djedi*. He also found in the same region vestiges of an ancient Berber city indicated in the Arab legends by the name of *Rammadal-el-Kommadi*, with tombs reproducing on a small scale the *Medraça* and sepulchral chambers in stone comparable to those of which Duveyrier previously gave a drawing. Further to the North, between *Douzène* and *Biskra*, new observations complete what was already known of the Roman occupation of the shores of the *Djedi*.—*RC*, Jan. 31, '96.

**NUMIDIAN INSCRIPTIONS.**—The Berlin Academy has published a supplement to the Numidian inscriptions, being a sequel to that of the



Preconsular inscriptions, published in 1891 under the editorship of MM. Schmidt and Cagnat. M. Schmidt, who died in 1894, has been replaced by M. H. Dessau. This supplement, which includes the discoveries of the last fourteen years, contains 2622 numbers, many of which are previously-published inscriptions now revised and corrected.—*MAH*, 1895, p. 314.

ARCHÆOLOGICAL PUBLICATIONS ON ALGERIA AND TUNISIA.—Of the publications on the *Musées et collections archéologiques de l'Algérie et de la Tunisie*, there have already appeared: the *Musée d'Alger* (1890), by M. Doublet; the *Musée de Constantine* (1892), by MM. Doublet and Gauckler; the *Musée d'Oran* (1893), by M. de la Blanchère; and the *Musée de Lambèse* (1895) by M. Cagnat. One of the most precious volumes, on account of the value of the works of art and the richness of the documents, is the *Musée de Cherchel*, which M. Gauckler published in 1895. Other catalogues are in preparation: *Philippeville*, *Tebessa*, *Tlemcen*, etc.—*RA*, 1895, Oct., p. 198.

**CHERCHEL** = IOL (PHœNICIAN) = CÆSAREA (ROMAN).—EXCAVATIONS OF 1895.—The excavations of M. Waille and Captain Lordes at Cherchel have brought to light some halls lined with marble and ornamented with paintings, which represent flowers, shrubbery, in the midst of which the birds flutter, various figures and animals combined with arabesques (*CRA Inscriptions*, 1894, pp. 289-92). An important find is that of a beautiful marble head, the hair encircled by a royal fillet and the beard being coquettishly arranged in little curls. M. Waille, who recognized in this head a portrait of King Juba I, sent it to the Louvre. To the west of the city, a small Christian church has been uncovered.—*MAH*, 1895, p. 343.

At the July 26 sitting of the *AIBL*, M. VICTOR WAILLE, professor at the *École des lettres* at Algiers, presented seventeen photographs and drawings summing up the results obtained at Cherchel during the year 1895 from the excavations which he is carrying on there under the patronage of the *Comité des travaux historiques*, with the collaboration of Captain Lordes and Lieutenant Perrin. Besides the uncovering of a basilica, they discovered a statuette of Diana, a colossal statue of an orator, the head of a king, a female head belonging to the first century, several draped female statues, some terracotta sculptures, a Christian plate, some African coins, two engraved cornelians, a large glass cameo representing Hercules helmeted with a lion-skin, a silver vase, a gold ring, about sixty objects in bronze, two brilliant mosaics representing (1) maritime subjects (hippocamp, lobster, star-fish, sea-cel, fish, etc.), (2) two fronting peacocks separated by a vase, etc.—*RA*, Oct. '95.

MUSEUM OF CHERCHEL.—M. PAUL MONCEAUX (in *RA*, 1895, Oct.)



gives an interesting sketch of this museum, founded on Paul Gauckler's *Musée de Cherchel*. Cherchel possesses a great number of objects precious in themselves to the artist as well as to the archæologist. What increases their value to the historian of art is the fact that they all come from the city itself or its environs. It is entirely a local museum: numberless fragments of architecture, often very beautiful, mosaics, bronzes, ossuaries of lead, pottery, basreliefs, above all, inscriptions, and more than fifty statues. For four or five centuries, first under the Moorish Kings, and then under the Roman dominion, Caesarea was the capital of an immense region. All the civilizations which succeeded each other in this region are represented at the Museum of Cherchel. A statue of Thothmes I attests the ancient relations of the city with Egypt. A Lybian inscription recalls to us that the *comptoir* of Iol was established in the Berber country. A votive stele to Baal-Hammon, ornamented with basreliefs, and a neo-Punic inscription, date from the period of the Carthaginian dominion. Interesting Arab texts come from the mussulman middle-age at Cherchel. But the collection is especially rich in Greek and Roman monuments. Among the latter are more than four hundred epigraphic monuments. Roman architecture is represented by numerous fragments, generally of good workmanship: archæology by sepulchral or votive steles, elegant in style and often decorated with basreliefs, by ossuaries and by statues of gods, princes, women or priests, of unequal value and mostly dating from the time of the Severi. But the originality of this museum consists in the preponderance in it of Greek art. We have found an explanation for this in the personal taste and the persistent interest of Juba II, that Hellenistic King who was the real founder of Caesarea, and who was always in direct relations with the Orient and loved to surround himself with Hellenes. The question arises, By whom were executed the numerous copies of Greek originals? The most beautiful were probably done in the studios of the Orient. Others in the workshops of Caesarea, from replicas in marble, bronze, or terracotta. One sees from the works reproduced that Juba II endeavored to introduce into Caesarea the grand art of Greece, that of the fifth cent. Under the Roman dominion the artists of Cherchel turned towards a less severe form of art, and sought for their models in the school of Praxiteles. But during many centuries something survived of the tradition created by Juba II, which explains the intrinsic beauty of the fragments of architecture, even from Roman edifices. One seeks in vain for their equivalents among the other ruins of Algeria.

**COLLO.—PUNIC NECROPOLIS.**—At a sitting of the *AIBL* (Dec. 20, '95), M. Berger presented a detailed report from CAPTAIN HÉLO on the excavations at Collo in 1893 and 1894. Collo is a small port on the

African coast of the province Constantine. For a long time some grottoes cut in the rock, which formerly served as a refuge for pirates, have been noticed in the cliff which extends along the sea. After examining these chambers, M. Hélo was convinced that they were tombs, and he determined to explore the hill which borders the sea. He discovered there a whole Punic necropolis, the most ancient tombs of which date back to the end of the Punic period; the others are of the Numidian epoch. These tombs, all cut in the slope of the mountain, are composed of a small chamber preceded by an entrance which is connected with the chamber by a corridor. On both sides of each chamber extend two parallel benches. The interior of the tombs was in a state of confusion and full of earth and sand; still M. Hélo was able to extract a quantity of pottery, various objects of bronze, some bent nails with large heads, and some statuettes of Egyptian style; the bones for the most part are not calcined. By the side of these sepulchres, M. Hélo found a large number of others, much more rudimentary, composed of an amphora full of bones covered over by large bricks which formed the lid. These were doubtless the sepulchres of the poor people. The bones found in these amphorae present the same peculiarities as those in the tombs; most of them have not been burned. The vases discovered by M. Hélo merit special mention. Several among them are anthropoid vases with a head, arms and breast, quite analogous to the potteries of Rhodes. Until the last discoveries of P. Delattre, only two of these have been found in Africa: they are preserved in the Museum of Constantine and doubtless came from Collo. On a large number of these potteries M. Hélo found Punic marks engraved with the burin and of which he was given very exact reproductions. The characters are of a good epoch, anterior to the use of the neo-Punic. The report of M. Hélo, as well as his excavations, are made with great care. He has devoted a special paragraph to each tomb, and has added photographs, drawings, sections and plans which allow one to form a very exact idea of this necropolis.—*RC*, 1896, No. 1.

**SAÏDA.**—PREHISTORIC REMAINS.—Near Saïda, MM. DOUMERGUE and POIRIER (*Bull. trimestriel de géog. et d'arch. d'Oran*, 1894, pp. 105–127) have excavated a natural grotto consisting of a chamber measuring four metres each way, with a smaller one attached to it, out of which opens a wide passage. They found, inside, a number of flints, which mostly resemble the European types. Also in a confused medley were found points and scrapers, implements, blades, graters, drills of small dimensions, and less primitive work; some arrow-points finely worked, and two small hatchets. Together with the flints were several objects of bone; numerous fragments of pottery

having bands or borders in relief or engraved lines forming very simple geometric designs, and many other objects. It is interesting to note that a portion of the objects found in this grotto and in other grottoes in the vicinity of Oran (flints, implements in polished bone, pottery) are met within Spain with the same forms and the same ornamentation (see Siret, *Asso. française pour l'avancement des sciences, Oran*, I, 1888, pp. 206-7).—*MAH*, 1895, pp. 303-4.

**SATAFIS.**—RECENT EXCAVATIONS.—The Roman site of Satafis in Mauritania is fairly well known. It is twenty-four kilometres north of Setif on the modern site of Ain-Kebira or Perigotville. The earliest inscription that is dated pertains to the reign of Marcus Aurelius and Lucius Verus, and it became a *municipium* in the reign of Septimius Severus and Caracalla. At this time was erected the large structure of which parts still remain. Inscriptions make known to us a number of temples, aqueducts, and baths. There are also Christian inscriptions of the fourth and fifth centuries. The construction of the modern French village has led to the disappearance of almost all the ruins, and the one building of which a conspicuous part remains is the early Christian Basilica, consisting of the nave and two aisles divided by groups of two columns forming double colonnades, and a single semicircular apse. The walls were originally decorated with frescoes, and the church was preceded by a simple square atrium without columns. In an article by Gsell, is given a discussion of the existing remains, and a certain number of inscriptions are published. A local museum was established upon the site in which more than fifty inscriptions, some sculptures, and many fragments of architecture have been collected. Most of these inscriptions have been already either partially or entirely published. A few relate to monuments, but the greater part are sepulchral.

**THAMALLA.**—RECENT EXCAVATIONS.—The new village of Tocqueville is thirteen kilometres from the station of Tixter; not far from Setif. There was here an ancient city which appears to have had the name of Thamalla, and in the Byzantine period a great fortress was established here to guard the route of Hodna. Here also the construction of modern buildings has been fatal to the ruins. However, the present administrator of the village has gathered with great care the ancient monuments of interest and has placed them in the court of the school. Gsell publishes in the above article a number of inscriptions thus preserved which are sepulchral in character. North-east of the Byzantine fort are three inscribed mile-stones, one of them dated 219.—*MAH*, June, 1895.

**TIGZIRT.**—THE BASILICA OF THE FIFTH CENTURY.—(See *AJA*, x. 77). The altar, surmounted by a ciborium, is in the apse, which has a



sacristy on each side; on the left of the basilica stood the baptistery, in the form of a trefoil, with round fonts. The architecture of this church, which dates from the fifth century, is very curious, with its overloaded decoration, its consoles placed over the columns and covered with ornaments or bas-reliefs, its lateral galleries which are reached by an external staircase, *etc.* All the elements of a definite restoration, have been found, and when the monograph of M. Gavault [the architect who has superintended the excavations] shall have appeared, the basilica of Tizirt will certainly take rank as one of the best-known monuments of primitive Christian architecture (see some indications on the general results of the excavations in the *CRA Inscriptions*, 1894, pp. 293-295).—*MAH*, 1895, p. 342.

**TIMGAD.**—It is well known that there have been fine excavations carried on at Timgad by the *Service des Monuments historiques* with the very liberal help of the State. MM. Boeswillwald and Cagnat began in 1891 the publication of a great work (*Timgad, une cité africaine sous l'empire romain*, Paris, Leroux, in-4°), which is intended to give a complete description of this city. The third instalment of this work appeared in 1894 and is devoted to the forum; we are given successively the basilica, the curia, the neighboring temple before which stood the rostra, the honorary bases set up on the square itself: both text and plates are excellent. In 1894 the excavations were carried on principally in the *thermae*, where were discovered mosaic-pavements and polychromatic statues of Hygea, Mercury, and Nymphs. The clearing away of the Capitol has been continued. In some private houses in front of this edifice, quite a large number of small objects were found, pagan and Christian lamps, weights, *etc.* The principal Christian basilica has been entirely uncovered (Ballu, *Rapport au ministre de l'Instruction publique*, in the *Journal officiel* of May 1, 1895).—*MAH*, 1895, pp. 336-37.

**AGE OF UNCIAL LETTERING IN INSCRIPTIONS.**—At a sitting of the *SAF* (Feb. 13, '95), M. Cagnat made the following communication: M. CHATELAIN, in the pamphlet devoted to the *Moissonneur* inscription which was in uncial letters, makes the following statement: 'In order to determine the date of the uncial lettering, the epigraphists are waiting to receive from the paleographers the enlightenment which the latter claim from the epigraphists.' A recent discovery made at Timgad, in the course of the last campaign of excavation, henceforth enables epigraphy to bring a precise and dated document to the solution of the question. Some time ago was published a text from an honorary base erected on the forum of Timgad to a person by the name of Fl. Pomponianus (*CIL*, VIII, 17910). The entire inscription is written in uncial letters: "*Vocontio, P. Fl(avio) Pudenti Pomponiano,*



*c(larissimo) v(iro), erga civeis patriamque prolixè cultori, exercitiis militari-bus effecto, multifariam loquentes litteras amplianti, Atticam facundiam adaequanti romano nitori, ordo incola fontis patrono oris uberis et fluentis nostro, alteri fonti.* This Fl. Pomponianus, as is proved by the text, was both a man of action and a man of letters. M. Bücheler has identified him with the grammarian of the same name (*Rhein. Museum*, XLII, p. 473) cited by Julius Romanus; and has inferred from the text of Charisius, who mentions him (p. 145. 29), that he was a contemporary of Julius Romanus. The latter having lived, it is thought, during the first half of the III century, we ought to assign the same period to Flavius Pomponianus.

Last summer, while clearing out the baths of Timgad, there was found a votive inscription dedicated by the person in question and written in uncial letters. In this inscription we read the enumeration of all his dignities, and from the mention of one of them, the *præfectus frumenti dandi*, as well as from several other indications, we are enabled to place Fl. Pomponianus at a period of transition contemporary with the emperors Elagabalus and Septimius-Severus, that is in the first half of the III century. We must therefore date back to the reign of Alexander-Severus the use of the uncial lettering in inscriptions, at least in Africa.

## ASIA.

### PERSIA.

AGREEMENT WITH FRANCE FOR EXCLUSIVE EXCAVATION.—M. PAUL DELOMBRE's report (Dec. 21) on the *crédits supplémentaires* asked for by the French Government includes an item of 50,000 francs to pay for the exclusive privilege of making archæological diggings in Persia. Delombre gives the hitherto unpublished text of the agreement which has been made between the French Government and the Shah. The chief points in this agreement are these: on account of the scientific eminence of the French, and the friendly relations which for so long a time have happily existed between Iran and France, the Persian Government grants to the French the exclusive privilege of making diggings throughout the whole extent of the empire. All sacred places, like mosques and cemeteries, however, are to be exempt from disturbance: and the French excavating parties are held to respect the habits and customs of the country, and to do nothing to vex them. All expenses of whatsoever sort are to be at the charge of the Government of the Republic. If valuable objects in gold or silver are found, or if any jewels, these are to be the private property of the Persian Government; yet, in consideration of the cost and trouble of the dig-

gings, one-half of such objects will be yielded to the French at a fair price; and, whenever the rest shall be sold, if ever, the French shall be given the first chance to purchase it. As to works of sculpture of all sorts, and inscriptions, they are to be divided evenly between the two Governments, but the French delegates are to have the right of making sketches or models of whatever may be found. Finally, "in recognition of the preference which the Persian Government accords to it, the Government of the Republic will make to his Majesty the Shah a present of 10,000 francs."—*N. Y. Nation*, Jan. 23, '96.

**EKBATANA.**—**TRILINGUAL INSCRIPTIONS.**—At the *AIBL*, of March 13, '96, M. OPPERT explained a text of Artaxerxes Mnemon, king of Persia (405-360). They are two fragments belonging to two identical trilingual texts; one of the fragments contained the beginning of the lines of the Persian text and a small part of the end of the lines of the Assyrian text; the other comprised several words of Median translation and the commencement of the lines of the Assyrian text. According to appearances, M. Dieulafoy is right in thinking that this monument comes from Ekbatana. It would come then from the *apadana* or the hall of the columns of Ekbatana, capital of Media, and this would be the only text from this city which has come down to us. Excavations there are impracticable because the new capital, Hamadan, is situated on the same spot as the primitive city.—*RC*, '96, No. 12.

## BABYLONIA.

**RELATIONS BETWEEN ELAM AND BABYLONIA.**—A pamphlet entitled *Aus der babylonischen Altertumskunde*, by Prof. HOMMEL, is brimful of new facts and suggestions in regard to early Babylonian history. It will be a surprise to many to learn that 6000 years ago Babylonia was already engaged in active trade with Arabia, Syria and the highlands of Kurdistan. Perhaps one of the most interesting facts brought to light by the Professor is that Ine-Sin, who was king of Ur about B. C. 2500, or earlier, and in whose reign portions of the great Babylonian work on astronomy were compiled, subdued both Kimas, or Central Arabia, and Zemar in Phœnicia (see *Gen.* x. 18), while his daughter was *patesi* or high-priestess of Anzan in Elam and Markhaskhi in northern Syria, where the Hittites were already astir. Still more interesting is the remarkable discovery made by Mr. PINCHES of a tablet recording the war waged by Khammurabi of Babylon (B. C. 2250) against Eri-Aku, or Arioch, of Larsa, and his Elamite allies, which ended in the rise of a united monarchy in Babylonia, with Babylon as its capital. Among the opponents of Khammurabi mention is made of Kudur-lagamar the Elamite, Eri-Aku, and Tudkhal,

the Tidal of the Book of *Genesis*.—A. H. SAYCE, in *Academy*, Sept. 7, '95.

Dr. FRITZ HOMMEL communicates (in *SBA*, vol. xvii, p. 199) a note on an Aramaic inscription of a Perso-Aramaic cylinder published by Scheil (*Notes d'Epigraphie et d'Archéologie assyriennes*) consisting of the words: לַעֲלִנְסַחְמִלִי. Professor Hommel says: "Who would not think here of the Cossæan town *Bit-Kilamsah*, well known from the inscriptions of Sennacherib? Kilam-sah seems to be the founder of this town, and the name is composed of an element *Kilam*, *ghilam* (עִלְם), which before the dental sibilant becomes עִלְנִי, *ghilan*), with which may be compared *ulan-*, in Ulamburias, etc., and the name of the Elamite god Sah, or the Sungod. I therefore translate: 'to Ghilan-sah, my King.' The mere fact that we here find a Cossæan [or Kassite] king with a name of pure Cossæan-Elamite origin in the Persian time, is of the highest historical value."

Dr. HOMMEL, in a note in *SBA*, vol. xviii, p. 23, says: "In the Elamite proper name *Ma-uk-ti-ti* we have evidently the same deity as in the well-known name *Kudur-Mabuk*. *Mabuk* and *Ma'uk* are only variants of spelling. Since the Babylonian goddess *Ba'u* is also written *Babu*, I think we should probably see in *Mabuk* this same name, but in an Elamiticized form. Mr. PINCHES found a tablet with all the names of the kings of *Genesis* xiv (see the still unpublished 'Acts of the Geneva Congress'), viz., *Hammu-rabi*, *Kudur-Dugmal*, and *Tudhul*; the form כְּדֻרְלָגַמָּר in *Genesis* iv goes back to an older *Kudur-Lagamar*. Now, *Lagamar* was an Elamitic goddess, and I think it not impossible to see in *Kudur-Mabuk* a half-Semitized form of *Kudur-Lagamar*."

THE AMORITES IN BABYLONIA.—Mr. PINCHES' latest discovery is a highly interesting one, and throws fresh light on the intimate relations that existed between Babylonia and Syria in the age of Abraham. Prof. Hommel may yet prove right in his suggestion that the defeat of Chedorlaomer and his allies by the Hebrew patriarch was the ultimate cause of Khammurabi's success in overthrowing Eri-Aku or Arioch, and the Elamite supremacy over Babylonia, and in establishing a united and independent Babylonian kingdom. At any rate we now know that in the time of Khammurabi and his dynasty Babylonia claimed sovereignty over Syria, and that Syrian colonists were settled in Babylonia. The "land of the Amorites," properly speaking, was that portion of Syria which lay immediately to the north of the future Palestine, but the name was used by the Babylonians to denote all Syria as far south as the southern borders of Canaan. A passage in a contract-tablet dated in the reign of Sinmuballidh, the father of Khammurabi, which has been published by Dr. Scheil in the *Recueil de Travaux relatifs à la Philologie et à l'Archéologie égyptiennes et assyriennes* (xvii, p. 33), tells us where the "Amorite



district" discovered by Mr. Pinches actually was. It was just outside the gate of Sippara, now called Abu-Habba.

There was consequently an Amorite or Syrian settlement in Babylonia, similar to the foreign settlements in Egypt and other countries of the ancient Oriental world. A *stela* lately found on the site of Memphis, and now in the Gizeh Museum, describes a Hittite settlement as existing in what was known as the Hittite district just outside the walls of Memphis in the fourth year of the reign of King Ai (at the end of the XVIII dynasty); and in the time of Herodotos there was a "Tyrian camp" on the south side of the same city and outside the walls of the temple of Ptah (Hdt. ii. 112). So, too, we read in *I Kings*, xx. 34. that the kings of Israel and Syria severally "made streets" for their subjects in Damascus and Samaria.

Mr. Pinches points out that Amórites were able to hold official posts in Babylonia. Similarly, foreigners rose to high offices of state in Egypt; and a contract for the sale of three slaves, drawn up at Nineveh in 709 B. C., only thirteen years after the fall of Samaria, is witnessed by two Israelites, Pekah and Nadab-Yahu, who are described as Assyrian officials.—A. H. SAYCE, in *Acad.*, Nov. 23, '95.

INSCRIPTION OF NABONIDOS (555-538 B. C.) DISCOVERED AT BABYLON.—A discovery of the greatest importance has just been made by Father Scheil, who has for some time been exploring in Babylonia. In the Mujelibeh mound, one of the principal heaps of ruins in the *enciente* of Babylon, he has discovered a long inscription of Nabonidos, the last of the Babylonians Kings (B. C. 555-538), which contains a mass of historical and other data which will be of greatest value to students of this important period of Babylonian history. The monument in question is a small *stela* of diorite, the upper part of which is broken, inscribed with eleven columns of writing, and which appears to have been erected early in the King's reign. It resembles in some measure the celebrated India-House inscription of Nebuchadnezzar, but is much more full of historical matter. Its value may be estimated when it is stated that it contains a record of the war of revenge conducted by the Babylonians and their Mandian allies against Assyria, for the destruction of the city by Sennacherib, in B. C. 698; an account of the election and coronation of Nabonidos in B. C. 555, and the wonderful dream in which Nebuchadnezzar appeared to him; as well as an account of the restoration of the temple of the Moon god at Kharan, accompanied by a chronological record which enables us to fix the date of the so-called Scythian invasion. There is also a valuable reference to the murder of Sennacherib by his son in Tebet, B. C. 681.

The inscription opens with a very graphic recital of the terrible sack of the holy city of Babylon in B. C. 698: "Over all this land an



evil curse from his heart he uttered ; mercy he showed not ; to Babylon he came, he desecrated the temples, poured out the dust, erased the sculptures, and broke off the services." Still more important is the statement that he "took the hand of the Prince Merodach and caused him to enter into the midst of the city of Assur," where, we are told, he "established his seat for twenty-one years." After that time he returned, as the inscription says, "The King of Assyria, who by the power of Merodach the overthrow of the land had accomplished, the son the offspring of his body with the sword thrust him through." The return of the statue of the god to its temple in Babylon was probably the work of Esarhaddon, who in B. C. 677 was doing all he could to conciliate the Babylonians. The murder of Sennacherib seems to have caused great satisfaction in Chaldea, for it is mentioned also in the Babylonian chronicle. The second column contains an account of the terrible revenge exacted by the Babylonians some years after, when, assisted by the King of the Urmanda, or so-called Medes, the Barbarians, they ravaged the whole of the south of Assyria. It is unfortunate that the name of the Babylonian King who had for his ally Tukte the Mandian is lost, but it was probably Nabupalassar. This seems confirmed by a statement in another portion of the inscription, where we are told that fifty-four years prior to commencement of the reign of Nabonidos, in B. C. 555, the Urmanda, or Barbarians, had destroyed the temple of the Moon god at Harran ; that would be, therefore, in B. C. 609. There is no reference to Nineveh, the campaign being confined to Assur and South Assyria, and it seems evident that this inscription does not describe the destruction of Nineveh.—*London Times*.

A. H. SAYCE, commenting upon this inscription in the *Academy* (Sept. 7, '95), says: In the *Comptes-rendus* of the *Académie des Inscriptions et Belles-Lettres*, which have just appeared, Dr. Scheil publishes the transliterated text of the inscription of Nabonidos. Nabonidos claims to be the true successor and representative (*naspar*) of Nebuchadrezzar and Nergal-sharezer, whose sons Evil-Merodach and Labasi-Marduk (Laborosoarchod) violated the commands of heaven, and were consequently rejected by Bel. Of Labasi-Marduk it is said that he was "a child" who "ascended the throne contrary to the wish of the gods." The name of Assyria is expressed by a compound ideograph hitherto unknown—SU-GA-BUR (or Rugga-bur, "the summit of the rock?").

Dr. Scheil believes that, in the account of the punishment inflicted upon Assyria, we have for the first time a native description of the overthrow of Nineveh. I do not feel sure, however, that he is right. At all events, his view is based on an erroneous translation of the thirteenth line of the second column, where he has turned the verb *iriba* ("he descended") into part of the name of the king of the Manda,

or Nomads. The name of the king, however, is Tuktê, which is evidently the same as that of Tukdammê, king of the Manda, and the antagonist of Assur-bani-pal, which has been discovered by Prof. Strong.

The passage relating to the punishment of Assyria is as follows: " . . . He gave him an ally, he granted him a comrade; the king of the people of the Manda, who had no rival, he subjected to his command, he caused him to march to his aid; above and below, to the right and to the left, like a flood he ravaged; avenging Babylon, Tuktê, the king of the people of the Manda, descended fearlessly; he destroyed the temples of Assyria, all of them; and the cities on the frontier of Babylonia which were hostile to the King of Babylonia and went not to his help did he destroy, and none of their shrines did he spare; he devastated their towns. The King of Babylon fulfilled like a deluge the command of Merodach."

Light is thrown upon this account by the mutilated inscription of Assur-bani-pal, published by Prof. Strong in the *Journal Asiatique* (9th Ser., vol. II), in which reference is made to the overthrow of "Tukdammê, king of the people of the Manda, that limb of Satan" (*tabnit Tiamat*). I have already identified Tukdammê, or Tugdammê, with the Lygdamis of Strabo (I. 3, 16), who states that he made his way into Lydia with a horde of Kimmerians, who captured Sardes, though he himself remained in Kilikia, where he lost his life. We know from the inscriptions of Esar-haddon that the Kimmerians were called Manda by the Assyrians, Teuspa or Teispes, the Kimmerian prince, being said to be of "the people of the Manda." Assur-bani-pal further asserts that he had defeated the forces of Sanda-ksatru, the son of Tugdammê, who had been appointed to his father's "couch," or throne. The second element in the name of Sanda-ksatru is that which we have in the Persian Artaxerxes, while Sanda is the Kilikian god Sandon. The inscription of Assur-bani-pal is addressed to Merodach, "the king of Babylon, the lord of E-Sagila," and belongs to the latter part of his reign, when the Babylonian rebellion had been crushed, and he was king of Babylonia as well as of Assyria. Unless, therefore, we suppose that the son and successor of Sanda-ksatru bore the same name as his father, it would seem that the invasion of Assyria described by Nabonidos was that referred to by Assur-bani-pal, and corresponded to the first siege of Nineveh by the Medes spoken of by Herodotos. At all events, Dr. Scheil's view cannot be made to harmonise with the Greek accounts, which all agree in making Kyaxares the destroyer of Nineveh.

Whether or not the Kyaxares of the Greeks is to be identified with Kastarit of Kar-Kassi, as I used to think, is problematical. The publication by Knudtzon (*Assyrische Gebete an den Sonnengott*) of the num-

erous texts which relate to the same struggles as those in which Kastarit is mentioned, has convinced me that they all belong to the reigns of the well-known Esar-haddon and his son Assur-bani-pal, and not to that of a later Esar-haddon, as Schrader, Amiaud, and I formerly believed. It is again Prof. Strong whose publications have thrown light upon the political situation presupposed in the texts. One of the oracles given to Esar-haddon, published by Prof. Strong in the *Beiträge zur Assyriologie* (II. 1893), begins with the words, "The Kimmerian in the mountains has set fire in the land of Ellip." Ellip was the country in which Ekbatana was subsequently founded, and we see, therefore, that already in the time of Esar-haddon it was being occupied by the Kimmerian or "Manda" hordes.

ANCIENT BABYLONIAN TOWNS.—DR. FRITZ HOMMEL writes (in *SBA*, vol. XVII, p. 206): "(1) We find in an inscription of Ur-Ghanna, published by E. de Sarzec (*Revue d'Assr.* II, 4, p. 147), col. 37: *the town A-idinna he has built*. Since *a-idinna* (*water for the desert*) is explained by the Assyrian lexicographical tables with the Shemitic word *nādu* (*leather bag*), I read the name of this town simply *Nādu*, the Hebrew נֹד of *Genesis*, iv. 16: *Cain dwelt in the land of Nod, in the east of (or better before) Eden (Idinna!)*. I think it not impossible, too, that the writing of Agadi (Akkad) is only a variant of an older *A-ga-di(-ki)*, which so much resembles the above-given *A-idinna* or *Nādu* of the South-Babylonian inscriptions.

"(2) In *Genesis* iv. 17, we read the name of another town, *Khanôk*, as built by Cain for his son *Khanôk*. If I am right in reading the old ideograph of Ninu'a as *Ghanna-ki*, it seems very plausible to identify this name with the Biblical town in *Genesis* iv."

EUPHRATEAN STELLAR RESEARCHES.—In a paper entitled *Remarks on the Tablet of the Thirty Stars*, published in *SBA*, 1890, it was shown that the lunar zodiac (that is, the mapping out of a number of asterisms or single stars in or near the ecliptic, as a means of observing the monthly course of the moon) existed in the Euphrates Valley at a very early period. The next step in this research is to show the relation between the original Euphrates lunar zodiacs and the various ancient lunar zodiacs that have come down to us. Of these we possess at least seven complete specimens—the Persian, Sogdian, Khorasmanian, Chinese, Indian, Arab and Coptic schemes. The Babylonian origin of all these schemes is highly probable. This is admitted for the Hindus and Chinese by Professors Weber, Whitney, and Max Müller. The Babylonian origin of the Persian scheme may be based upon the study of the famous Pahlevi work, the *Bundahis* ("Original Creation"). The Sogdian and Khorasmanian schemes which have been preserved by Albiruni, who wrote about 1000 A. D., point to the same



origin. The Coptic scheme seems to have been based upon the Egyptian, Greek and Arabic.—R. BROWN, JR, in *SBA*, 1895, p. 284.

**BABYLONIAN MEASURE.**—At the sitting of Sept. 6 of the *AIBL*, M. OPPERT announced that Père Scheil had made the important discovery of a vase, brought to Constantinople from Tello, which is the first example of a class of very rare monuments, that of measures of capacity. It is a small vase bearing the Greek inscription Β ΑΜΑ, "two ama." M. Scheil writes that this little vase contains nearly 2½ *décilitres*. In this case the Greek ἀμά would give the Chaldean pronunciation (which is unknown) of the tenth of the *cab*. The word is not Greek: ἀμή signifies "water-bucket."—*RA*, 1895, p. 368.

**A BABYLONIAN GOD OF BANKERS AND MERCHANTS.**—M. OPPERT made a communication to the *AIBL* (Sept. 6), concerning "a god of bankers and merchants," the Sun-god worshipped in the city of Sippara, on the Euphrates, according to commercial texts of the XII century, that is to say almost contemporaneous with Abraham, published by a young German scholar, M. Meissner.—*RA*, 1895, p. 368.

**ABU-HABBA=SIPPARA.**—**TURKISH EXCAVATIONS.**—Dr. HILPRECHT writes in the *SST* of Feb. 15: During the years 1888–93, the systematic excavations of Babylonian ruins were exclusively associated with the names of De Sarzec and of the University of Pennsylvania. But in the course of the year 1893 another expedition was born in the Orient itself.

Under Abdul-Hamid, the Imperial Ottoman Museum in Constantinople had already been re-established. The famous sarcophagi from Sidon were scarcely safely deposited in the new kiosk especially erected for their permanent exhibition, when the Sultan placed another sum of money out of his private purse at the disposal of his rapidly growing archaeological museum, in order that the ruins of Abu-Habba or Sippara, in northern Babylonia, partly excavated by Rassam, might be subjected to a fresh examination. The ruins of Abu-Habba are most favorably situated for excavation, about halfway between Bagdad and Hillah, and extend in the form of a rectangle, whose longest side is about one and a half kilometres. They are not far distant from the Euphrates, lying on its eastern side. The carrying out of this scientific project was entrusted to the French Dominican Father Scheil, who has distinguished himself as an Assyriologist, and to the Turkish Commissioner Bedry Bey, who had gained a rich experience in connection with the excavations of Pergamon, Tello, Nippur, and of other ancient Ruins in the Ottoman Empire. At the same time the present writer was appointed to complete the organization of the Babylonian section of the imperial Museum, begun by Father Scheil, and to prepare a catalogue of the Babylonian and Assyrian collections. In the beginning of the year 1884, the first



Turkish expedition to Babylonia reached the place of its destination.

According to the notes which Seheil published in various numbers of the French journal edited by Professor Maspero, the excavations have produced the following results: a number of clay vases, among which are several in the form of animals; small clay statues of idols, bronze objects, seal-cylinders, and weights—such objects as are generally found in all Babylonian ruins—besides a few bricks of King Bur-Sin II, Kurigalzu, and Shamash-shumukîn, and about five hundred clay tablets, complete or fragmentary. So far as their contents are concerned, most of the tablets are letters and contracts dated in the reign of King Samsuilûna (about 2210 B. C.), the son and successor of Hammurabi, a ruler of the so-called first Babylonian dynasty, whose Arabian origin only recently has been convincingly proved by Professor Hommel of Munich. The majority of the texts of this period, up to this time, were to be found only in the British Museum in London, and in the museum of the University of Pennsylvania in Philadelphia. In addition to letters and contracts, the collection excavated at Abu-Habba contained some fragments of syllabaries and lists of cuneiform signs, and several incantations and hymns. Only a small fragment of a tablet is of historical interest, as it reveals the name of a new ruler of Sumer and Akkad, IDIN-DAGÂN ("The God Dagan judges"). Apparently this ruler belongs to the second dynasty of Ur (about 2500 B. C.), which hitherto was known only through Gungunu, Gimil (or Kât)-Sin, Bur-Sin II, and the most important member of this whole dynasty, Ine-Sin, recently introduced into history again by the present writer.

Most of the letters discovered contain, according to Seheil, only accounts. But, nevertheless, there are many among them which bring before our eyes scenes from the daily life of the ancient Babylonians in such a realistic manner that we may believe that the times have changed but little during the past four thousand years. For example, an official, stationed in a small town, Dûr-Sin, complains, on a clay tablet, to his father, that it is impossible to procure anything fit to eat in the village, and begs him, therefore, to buy with the accompanying piece of money some food, and send it to him. Another letter, addressed to a female by the name of Bibeya, . . . we can scarcely be wrong in regarding as a specimen of an ancient Babylonian love-letter of the time of Abraham. Finally, there may be mentioned a small round tablet of the same period, and from the same ruins, which contains, in the Babylonian style, a passage parallel to *Daniel*, 12: 3: "They that be wise shall shine as the brightness of the firmament." This tablet contains but three lines, in the ancient sacred Sumerian language of that country: *Sha muntila | ki-namdupsara-ka | laga-gim*

*gena-e*: that is: "Whosoever has distinguished himself at the plate of tablet-writing [that is, at the school or university of the Babylonians] shall [literally "may"] shine as the light."

**WATER-RATE IN ANCIENT SIPPARA.**—A Babylonian text published by T. G. PINCHES in *SBA*, 1895, p. 278, reads as follows: *10 shekels of silver, balance (of)  $\frac{5}{6}$  of a mana (and) 5 shekels of silver | price of the water of the City of the Sun | Sadunu to Ê-para | has paid. Month Sebat, day 1st | accession-year of | Nabonidos, king of Babylon.*

The water-company was none other than the Great Temple of the Sun at Sippara. Apparently the water was paid for by the municipality, for the sum paid by Sadunu was not for the water supplied to an individual, but for that supplied to the "City of the Sun," the name either of the whole or of a part of Sippara.

**TELLO.—RÉSUMÉ OF THE FRENCH EXCAVATIONS AT TELLO=LAGASH=SHIRPURLA.**—Dr. HERMAN V. HILPRECHT writes to the *SST*, of Jan. 4 and 18: By these French excavations have been, for the first time, brought to light inscriptions of considerable length, written by kings of that ancient civilized race called Sumerians. It is to this race that the principal attainments of the Shemitic Babylonians in art, literature, and science, are to be traced.

With several interruptions, M. DE SARZEC has devoted eight campaigns (the last of which he made the subject of a report before the French Academy, October, 1894) to a thorough and successful exploration of the great group of mounds in Southern Babylonia known under the name of Tello. The ruins extend about four English miles, and are situated some three or four days' journey northeast of Bassorah, twelve hours east from the old Warka, on the eastern bank of the canal Shatt el-Hai. They represent a city which is called Shirpurla in the oldest cuneiform inscriptions, and Lagash in the later Babylonian literature.

The first grand results were the excavation of the palace of the priest-king Gudea (about 2900 B. C., or before), the discovery of the invaluable diorite statues so important to the history of art, the finding of a great number of inscribed door-sockets which stood at the entrance of shrines and temples, the unearthing of thousands of inscribed clay cones and bricks, of bronze figures, metal and earthen vessels, and, above all, of the two great terracotta cylinders of Gudea with about two thousand lines of writing each.

*Chronology of the Rulers of Tello=Lagash.*—The earliest rulers of Lagash belong to a period before Sargon I and Narâm-Sin. We place the approximate age of the earliest of these kings, Urukagina, on the threshold of the fifth and fourth millenniums before Christ, or, in round numbers, 4000 B. C.; in other words, two or three hundred

years before Sargon—whose age is established through the well-known passage in the inscription of Nabonidos, in connection with the discoveries of the University of Pennsylvania, and on the basis of paleographic reasons. The four inscriptions of Urukagina—of which only two have been published—came from Tello and Abu-Habba. Up to this time they have passed as the most ancient inscriptions of Babylonian kings; but, in the American excavations at Nippur, older documents have been recently brought to light.

After years of continuous labor, I at last succeeded, during the past summer, in bringing order out of a heap of about four hundred exceedingly small and pretty badly effaced fragments of marble and sandstone vases. Among other things, out of eighty-seven fragments belonging to about sixty different vases, I was able to restore a large royal inscription of one hundred and thirty-two lines, and out of thirty-four other fragments of twenty-odd different vases an inscription of twenty-eight lines. The author of the longer of the two inscriptions lived about the time of Urukagina, while the author of the other cuneiform text must be surely placed before him, in the fifth millennium before Christ.<sup>1</sup>

The chronological order of the earliest princes of Tello after Urukagina has been definitely settled by M. Heuzey, thus: Ur-Ninâ, Akurgal, Edingiranagin, Enanatuma I, Entemena, Enanatuma II. We know also the names of the father (Nigal-nigin) and grandfather (Gur-Sar) of Ur-Ninâ; but, as they bear no other title, it is scarcely possible that they played any important rôle in the history of Lagash. Judged by his inscriptions, Ur-Ninâ was a peace-loving prince, who founded and cared for numerous temples established within the limits of his extended city, which was grouped around a number of prominent quarters or centres. In addition, he restored and fortified the walls of Lagash. The principal deity of the city worshipped by him and his successors was Ningirsu, or Ninsugir, who in reality is identical with the Assyrian Ninib. Little or nothing is known of Akurgal, the son and successor of Ur-Ninâ, because, none of his own inscriptions have so far been found. Edingiranagin [or Eannadu] was one of the mightiest of the very ancient Babylonian rulers. The northern part of the country

<sup>1</sup> LÉON HEUZEY, *Découvertes en Chaldée par Ernest de Sarzec* (not yet finished).

H. V. HILPRECHT, *The Babylonian Expedition of the University of Pennsylvania*, vol. I, part I, and *Assyriaca*.

My own recent investigations upon this point have shown that, about a thousand years before this so-called first dynasty of Ur, there was a still earlier powerful dynasty of Babylonian kings having their origin in Ur. Consequently this earlier dynasty must hereafter be reckoned as the first dynasty. For a more detailed account, see *The Babylonian Expedition of the University of Pennsylvania*, vol. I, part II (in press).



was subject to him; at all events, he defeated its two principal warlike kings, and brought rich booty back to Lagash. Ur and Erech, the two venerable centres of early civilization in the south, he seems to have delivered from the hegemony of the north, at the same time proclaiming himself sovereign ruler. Edingiranagin carried his victorious weapons as far as Elam, which appears here for the first time in cuneiform writings, but from this time forth for thousands of years constantly remains the sworn enemy of the border states of Babylonia, threatening their independence and occasionally devastating their fields and plundering their richly endowed temples. The powerful and domineering position attained by Lagash under Edingiranagin cannot have been long maintained. The Shemitic hordes, who at that time were pushing southward, gradually established themselves in the north, and threatened the independence of the south. The oldest written monuments of Babylonia do not designate these enemies of the native Sumerians by any single definite names, but suddenly, and seemingly without any mediation, an extensive Shemitic empire, ready made, meets us, with its capital city in north Babylonia, and we learn of its existence from cuneiform monuments written in the Shemitic language. At all events, the royal title seems to be extinguished after Edingiranagin. All succeeding princes bear the title *patesi*, or priest-prince.

*The Period after Edingiranagin [or Eannadu].*—The recent excavations of De Sarzec brought to light important new documents, even of the period after Edingiranagin, among them a beautiful silver vase with an inscription of Entemena, and they made us acquainted with the names of several *patesi* before unknown (cf. vol. VIII, 609), but still the most important discoveries are the following, which relate to the oldest history of Lagash, just treated. Urukagina, in addition to the four inscriptions previously known, is represented by a new door-socket. The inscription is arranged in two columns around the hole in which the door-pivot moved. But the inscribed part is so effaced that only small fractions remain. The personality of Ur-Ninâ, about whom we knew, until very recently, only through a few badly-preserved fragments of limestone slabs, is brought very much nearer to us by the later results of De Sarzec. In the years 1888 and 1889, the French explorer dug up a building, every brick of which bore the inscription, "Ur-Ninâ, king of Lagash, son of Nigal-nigin, has built the house of the god Ningirsu." In doing so he reached the real theatre of Ur-Ninâ's activity, his temple, and found in this building and its immediate vicinity a large number of valuable and, for the greater part, inscribed objects. Heuzéy, in his description of the finds, counted not less than three door-sockets, three votive tablets, together with the bronze statuettes belonging to them, the fragment of an onyx



vase dedicated to the goddess Ba'u, four lion-heads, two fragments of stone tablets with figures of animals, and, above all, three basreliefs in limestone.

These three basreliefs, which are partly square, partly oval, are of especial interest to us as monuments of the earliest Babylonian art. They all three represent the same subject more or less detailed—the king Ur Ninâ surrounded by his children and pages. The largest basrelief is forty cent. high, forty-seven cent. broad, and seventeen cent. thick, and contains this representation most complete in its details. This relief is divided into two parts, an upper and a lower half; upon both the king figures as the principal person. He stands upon the upper part with a basket, the symbol of the masons, on his head; upon the lower side he is seated, holding a goblet of wine in his hand, while behind him stands his cupbearer carrying the wine-flask from which he poured into the king's goblet. In both cases the king is clothed with a short garment which covers only the lower half of the body, the upper half is entirely naked. In order to express the dignity of the king and of his position according to the ancient idea of both oriental and classic people, he is represented as a giant, so that in comparison with him his children and servants around him appear like dwarfs. It is characteristic that upon both halves of this, and also upon similar reliefs found in Tello. the inscription begins on the head, and in most cases by the mouth of the king, as though representing words flowing from his mouth, or spoken by him.

*Stele of the Vultures.*—By far the most important and interesting monument which thus far has been found in Tello is the so-called stele of vultures, set up by King Edingiranagin [or Eannadu]. This monument consists of "close-grained white limestone, rounded at the top, and covered with scenes and inscriptions on both its faces." It received its name from a flock of vultures, which carry away the arms, legs, and decapitated heads of the enemies vanquished by the king in a fierce battle. It is preserved only in a fragmentary manner, and even the pieces discovered up to this time are effaced partially, so that it is extremely difficult to gain an exact understanding of all its details, and to decipher satisfactorily the preserved cuneiform characters. Nevertheless, Heuzey, by means of two new fragments, succeeded in explaining to a certain extent the figurative representation in the large and magnificent work on the French excavations edited by him. The front side shows—so far as it is preserved—the following four principal scenes, which stand in a logical relation to one another: (1) The king, Edingiranagin, with his infantry, is fighting a bloody battle; (2) at the head of his troops, and mounted on his chariot, he pursues the defeated enemies; (3) in connection with the funeral rites, he cele-

brates his victory by a sacrifice; (4) he oversees the execution of the captives, and kills with his own hand one of the conquered chiefs.

*Gifts presented by Foreign Kings.*—Among the gifts which were presented to the temple of Ningirsu by foreign kings, who at times acquired a hegemony over Lagash, two inscribed objects deserve especial attention. The one is a vase fragment, which belongs to Alusharshid, king of Kish, who left such a large number of vases in Nippur; and the other is the fragments of a mace-head or sceptre-knob, dedicated by another king of northern Babylonia to the chief god of Tello. Still greater importance must be attached to two votive presents given by two other kings of Kish. The one is a sceptre-knob in stone, the side of which is adorned with six lions. They are so connected with each other that each one with his fore paws clutches the hind paws of the lion ahead of him, at the same time burying his teeth in the shoulder of the latter. The top of the knob contains the well-known lion-headed eagle, the coat of arms of the god Ningirsu and his city of Lagash.

The other consecrated present is a large lance-head made of copper or bronze, and is fourteen centimetres wide and eighty long. It was fastened to the lance-shaft by means of a handle with five round holes. The name of the king is inscribed on the lower end of the copper or bronze head, and the lance was hung in the temple so that the head pointed downwards.

*Discovery of the Library* (cf. *Journal*, x, p. 83).—In spite of the rich discoveries at Tello in the line of artistic and religious objects, until 1894 no clay-tablets of any importance or in large numbers had been brought to light. While the American Expedition of the University of Pennsylvania, in Nippur, laid bare several archives containing over thirty-two thousand cuneiform tablets, the results of the French expedition in Tello, until quite recently, so far as I know, amounted to about several hundred tablets, which belonged mostly to the third millennium B. C. But at last (in 1894) about two hundred metres distant from the hill where he uncovered the buildings of the old princes of Lagash, in a small hill De Sarzec came upon a right-angled gallery constructed of unburnt bricks, which concealed, according to his own estimate, about thirty thousand baked clay-tablets covered with cuneiform writing, and arranged in layers, one above another. About five thousand of these are in a perfect state of preservation, although most of the tablets were, naturally, broken. Their contents, so far as they have been examined, embrace mostly contracts, inventories, and lists of sacrifices, from the third and fourth millenniums B. C. A systematic publication and examination of this great library, in spite of the narrow field which it embraces, will bring to view many important

details concerning the language itself and the business life in the temple and the city. Even the enormous size of some of these documents, which reach a length of forty cent., is in itself remarkable. As there are in the collection, also, statuettes, clay-cylinders, and large inscribed pebbles, the building uncovered by De Sarzec may be regarded as a regular literary storehouse or temple archive.

*Plundering of the ruins now going on.*—The field of ruins, owing to the temporary absence of De Sarzec, seems to have been plundered by the thievish Arabs from the neighborhood of Tello. For, at present, a large number of baked clay-tablets are in the possession of dealers in England, France, and America. Already about two thousand of them have been offered for sale to me. After a brief examination of their contents, I could easily determine that they all come from Tello.

**TERRACOTTA TABLETS FROM TELLO.**—Eight years have passed since the Royal Museum at Berlin came into possession, by the liberality of the Councillor of Commerce J. Simon, of those remarkable clay-tablets from the archives of an Egyptian king, whose value for the history of the ancient East has been so great. The Museum is now indebted to James Simon, the son of its late benefactor, for a similar gift. It is a collection of clay-tablets which have not, it is true, the historical importance of the above mentioned "Find at Tell Amarna," but yet afford us an extraordinary insight into the life of a far distant past. There are about 500 tablets of terracotta, in early Babylonian cuneiform writing. They come from the well-known South-Babylonian ruins of Tello. They apparently form a part of a great number excavated, many of which are already distributed among other European Museums. They are mostly legal documents from the temple archives of Tello, from the time of the South-Babylonian kings Ine-Sin, Gamil-Sin, and Bur-Sin, who lived about 2500 B. C. in the city of Ur of the Chaldees, which is also known to us from the biblical history of the patriarchs. The appearance of these tablets varies greatly. Some are rectangular, some square, and some in the shape of a half-globe. Their size ranges from 2½ cm. to 25 cm. The cuneiform writing is sometimes microscopically small, and sometimes large and ancient; the seals are sometimes impressed on the tablet itself, and sometimes on a clay envelop which encloses the tablet, and bears besides a short index of its contents. The most remarkable event of each year is used as a date: for example, one tablet is dated "the year when the King Bur-Sin destroyed the city of Urbellum;" another, "the year when the King Ine-Sin destroyed the cities of Simuru and Lulubu for the ninth (!) time;" a third, the year when the king "erected the statue of the god En Lil;" a fourth, "the year when the Moon God, the Lord, spoke



the oracle;" and so forth. When any year was wanting in events which could serve to designate it, they continued to use the name of the year preceding, or even of the next but one, and dated, for example, "the year after the year when the king Ine-Sin destroyed Anshan." Sometimes the name of a year is changed before it has ended by adding the record of some new event. As was mentioned above, these clay-tablets come from that great South-Babylonian city whose ruins now bear the name of Tello, and which was in ancient times called Lagash. The city had many richly-endowed sanctuaries, and it is with the administration of the wealth of these temples that our tablets are concerned. But it is not only the system of management of the temples which is revealed to us; we learn from the tablets many particulars which contribute to our knowledge of the ancient Babylonians. Thus we are able to conclude, from those which refer to sowing and harvest, that the Babylonian fields produced on an average from 25 to 30 fold of wheat, a rich yield, but far below Herodotos' fabulous estimate of 200 fold. The flocks were principally sheep and oxen, but goats and asses are also mentioned, and two of our tablets are concerned with the feeding of the temple dogs. The government of different cities and their temples was confided to so-called Patesi, who were subject to the king. It is remarkable that a princess is once mentioned as a Patesi. The priests, officials, soldiers and workmen of the temples drew their subsistence from those sanctuaries in whose service they were engaged. How they were employed by those in authority is shown by one remarkable tablet of the collection, which reports upon the employment of two companies, each of 60 men (one under Captain Luschamasch and one under Captain Schizibarra). On a given day, one man was sent to the irrigating canal of king Dungi, 15 men to serve the king, and men with a ship to Nina. Altogether 95 men were employed and only 25 remained, who were not sent out of the city.—*BPW*, 1896, No. 12.

**ANCIENT STELE OF VICTORY.**—At the sitting of May 10, *AIBL*, M. HEUZEY continued to indicate several historic facts which result from the discoveries of M. de Sarzec. He made known, by casts, two fragments of a stele of victory, less ancient, from the style of the figures and of the inscription, than the Stele of the Vultures. This proves that the heads of Sirpourla at no period ceased to be military chiefs. The inscription, although much mutilated, contains an important detail: we find for the first time, on a monument of Tello, the name of the city of *Agade*, which was, before Babylon, one of the capitals of Babylonia.—*RA*, Aug. '95.

### ASSYRIA.

**ASSYRIAN MEASURES.**—M. OPPERT has pointed out (*Revue d'Assyriologie*, 1895, pp. 89–104) that the measures of the circuit and the area



of Dur-Sarkin (Khorsabad) must form the basis for valuing Assyrian measures. The span is equal to 0.2745 m., the foot to 0.336 m., the cubit to 0.56 m., the *canne* to 4.03 m., the *soas* to 483 m., the *kasbu* to 14.5 km., etc.—S. REINACH in *RA*, Feb. '96.

THE BABYLONO-ASSYRIAN PANTHEON.—M. PUCHSTEIN has given an archæological commentary on the cuneiform texts signalized by M. BEZOLD, who for the first time furnishes precise indications on the types of the Assyro-Babylonian pantheon (*ZA*, 1894, p. 410). The article is above all interesting from the information it gathers together on the oriental type of the heaven-bearing Atlas; I would also signalize that which concerns Atargatis-Dereeto.—S. R. in *RA*, Feb. '96.

BABYLONO-ASSYRIAN ANTIQUITIES IN THE MUSEUM AT CONSTANTINOPLE.—Professor Dr. H. V. HILPRECHT writes in the *SST* (Feb. 29): Among the Babylono-Assyrian antiquities which have come to the knowledge of Assyriologists during the last few years, three deserve special mention: (1) Of fundamental value for our knowledge of the early history of art in Mesopotamia, and of the extent of the earliest Shemitic dominion, is the fragment of a basrelief in basalt, with the remains of four columns in Old-Babylonian cuneiform characters. In the first column are still preserved portions of the name of king Narâm-Sin ("Beloved of the Moon God"), the son and successor of Sargon I. He caused the monument to be erected about 3750 B. C., upon a terrace presumably near Diarbekir, on the Upper Tigris. Père Scheil, who was in Constantinople at that time, published text and relief for the first time in the *Recueil de Travaux*, etc.<sup>1</sup> I have published a new and critical edition of the relief and its inscription in *The Babylonian Expedition of the University of Pennsylvania* (vol. I, part 2). The place where the monument was found confirms the correctness of my attempted reconstruction of the oldest Shemitic domain, of which I maintained, on the basis of other facts, that it extended in the north to the natural boundary formed by the Armenian mountains. Although the monument is broken, and the preserved fragment defaced, yet it shows us that the artisans of that very ancient time were skilful in using hammer and chisel on the hardest materials. We are faced with the strange but undeniable fact, that we also find in studying the oldest stone vases and seal-cylinders, that Babylonian art, 4000 B. C., shows a knowledge of human forms, an observation of the laws of art, and a neatness and fineness of execution, far beyond the products of later times. The flower of Babylonian art, indeed, is found at the beginning of Babylonian history. In the succeeding millenniums we find here and there

<sup>1</sup> *Recueil de Travaux relatifs à la Philologie et à l'Archéologie égyptiennes et assyriennes*. Edited by Maspero (vol. xv, pp. 62, ff.).

a renaissance, but on the whole the art of this entire period disports itself in the grotesque and exaggerated; it is only the degenerated successor of a brilliant but bygone time.

Another interesting discovery, important for the Neo-Assyrian period, was made in the beginning of 1894 at Tell-Abta, a mound situated about sixteen miles southeast of Mosul. It is a beautifully-preserved alabaster stele belonging to the chief of the palace, Bêl-Harrân-bêl-usur ("O Bel of Harran, protect the master"), who, according to the so-called Canon of Eponyms, occupied twice (741 and 727 B. C.) the highest position of state next to king Tiglath-Pileser III (the Pul of the Old Testament, 745-727 B. C.). As Bêl-Harrân-bêl-usur, in his inscription of thirty lines, expresses himself very independently for an Assyrian official, the stele was probably erected by him in 727, between the death of Tiglath-Pileser and the accession to the throne of Shalmaneser IV (727-722 B. C.); that is, during the short interval when it was easy for him to behave like a ruler. The founding of a new town, named after him Dûr-Bêl-Harrân-bêl-usur, gave occasion for it. He founded this new city in obedience to an oracle of the gods, and, having adorned it with a richly endowed temple, he caused his likeness, carved in stone, and inscribed with a brief history of his deeds, to be set up in it as a memorial. Before the statue of this dignitary are placed several symbols of the gods mentioned in the inscription, and arranged in the same order. We are thus enabled definitely to determine the symbols of Marduk and Nebo, which occur very often in Babylonian-Assyrian works of art. The mound Tell-Abta, in which the stele was found, probably contains the remains of the old Dûr-Bêl-Harrân-bêl-usur.

Of still greater importance to Assyrian history of the seventh century B. C. is the stele of Nabonidos, recently discovered at Mujelibeh, near Hillah; that is, within the old city-boundary of Babylon (*cf. AJA*, p. 95). It is of basalt, and one half is broken off. The now mutilated cuneiform inscription consisted originally of eleven long columns, of which the lower part has been preserved. Nabonidos has left a number of inscriptions, but most of them refer almost entirely to his excavating and restoring very ancient temples and reviving their rites. In this instance, however, contrary to his usual habit, he interweaves a number of important historical events and chronological data with what he has to tell us of his temples. The stele is therefore a valuable source for the reconstruction of the later Babylonian and Assyrian history of the seventh and sixth centuries B. C. (*cf. A. H. SAYCE*, pp. 96-98).

INSCRIPTION OF KING SIN-SAR-IKUR.—At the sitting of March 13, 1896, of the *AIBL*, M. Oppert announced that R. P. SCHEIL had dis-

covered an important inscription containing a donation made by the king Sin-Sar-ikur, whom M. Oppert supposed to be the last king of Nineveh. The text given by M. Scheil established that this king was the son of the great Sardanapalos (Assur-bani-pal).—*RC*, 1896, No. 12.

### ARABIA.

ARABIA ACCORDING TO THE LATEST DISCOVERIES AND RESEARCHES.—We extract the following from Dr. FRITZ HOMMEL's most interesting *résumé* in the *SST*, of Oct. 12 and Nov. 2, 1895.

DR. EDWARD GLASER'S DISCOVERIES.—Until lately, it has been the general opinion that the inscriptions found in South Arabia by travelers in the last decenaries did not date farther back than about 100 B. C. Only the mention of the Sabean *Ita'amara* in the inscriptions of the Assyrian king Sargon led the late François Lenormant to the belief that one of the princes of Saba, Jatha'amir, known from inscriptions, must be identical with him; that, at least, both names must be the same. This observation of Lenormant resulted in the Sabeists, not long after, drawing the inference of the date of composition of the oldest Sabean royal inscriptions. The attention of Oriental scholars had been since then more closely directed to ancient Arabia; and this became still more the case when an Austrian explorer, Dr. Edward Glaser, who since 1882 has made four journeys to Arabia, brought not only a large number of new inscriptions from there, but also tried to prove that a whole series of inscriptions, the so-called Minean, had to be placed before the Sabean. According to this assertion, the beginning of our information on the civilization of South Arabia, as derived from inscriptions, is to be moved backward to the middle of the second millennium before Christ. This supposition, although so far not refuted, is still opposed by several scholars. Yet it is the lasting merit of Glaser's researches into the archæology of South Arabia to have placed the important part Arabia played in the history of the ancient Shemitic nations in the proper light by means of inscriptions, the Old Testament, cuneiform inscriptions, and the classics. He did this in his sketch of the *History and Geography of Arabia* (vol. II. Berlin, 1890). Of the first volume, treating of the history of Arabia, only the first part has been published. Almost everything that we possess in the line of new and important inscriptions, since the acquisition of the so-called Osiander inscriptions in London, and the often unreliable copies of Halévy in Paris, we owe to the four exploring tours of Edward Glaser to Arabia. This is especially true of his third tour in 1888, and the fourth tour from September 1892 to the spring of 1894. On account of the remarkable place where they were found, the numerous, but unfortunately



mostly fragmentary, inscriptions copied by Julius Euting at El-Oela, in Northern Arabia, in 1884, and afterwards edited by D. H. Müller, of Vienna, must also be mentioned. Their real significance, however, was set forth later by Glaser (in his sketch, vol. II). A part of these fragments, like most of the inscribed stones obtained by Glaser on his second journey (1885), and afterwards sold to the British Museum, belong to the text written in the Minean dialect, which, on account of their linguistic character, and probably also the time of their composition, must be regarded as older than the Sabean, and, according to Glaser, reach even into the second millennium before Christ. Through another portion of the fragments from which Euting took squeezes, we get acquainted with the so-called Lihyanian inscriptions, which present an entirely new style and manner of writing. Their language approaches closely the later written dialect of Northern Arabia, but has still the article in the older form *han-* (or *ha-*), almost identical with the Hebrew. The writing is a variety of the alphabet used in Southern Arabia, and the people are the *banû Lihyân*, also mentioned by the Arabian authors. These lived, as Glaser has correctly stated, originally in the east of Arabia, whence they probably also brought their writing; then, between the decline of the Nabatean Empire and the appearance of Muhammad, perhaps about A. D. 300-400, they founded a little empire in Northwestern Arabia, until finally (in the neighborhood of Mecca) they were absorbed by the well-known tribe of the Hudhailites.

*Glaser's third journey.*—To return to Glaser's journeys, the third of which will be always memorable for his visit to Mârib, the old capital of the Sabeans, which he pursued in March, 1888, and which lasted five weeks. It was reserved for Glaser to get fully acquainted with the famous Sabean metropolis, where he remained for more than a month as the guest of the sheriff of Mârib, and whence he brought a rich collection of about three hundred inscriptions. In the first part of his sketch (vol. I, *History*), distributed among the members of the Oriental Congress at Stockholm, but, unfortunately, not yet published, Glaser spoke of the most important results of his third journey, and especially of his visit to Mârib. This report attracted at that time much attention, and I am glad to be able to state here that before the end of this year the first (historical) part of his sketch will be completed.

*Two Sabean Inscriptions from Mârib.*—The most interesting of the numerous texts from Mârib and its nearest surroundings, and at the same time the longest of all inscriptions from South Arabia hitherto known, are the so-called Sirwâh inscription, written at the end of the rule of the Sabean priest-kings (about 700 B. C., or perhaps a few centuries earlier), and the two steles referring to the famous dam of Mârib, the



second of which contains also new historical dates, and, being dated itself, can be regarded as the latest Sabean inscription (A. D. 542). It consists of not less than a hundred and thirty-six short lines, and informs us of the successfully suppressed revolt against the Ethiopic rule then established in Southern Arabia (since A. D. 525); and in connection with this fact of a rupture of the dam just mentioned, which was built about a thousand years earlier. The Ethiopic king of whom the inscription speaks, Ramhûs (or Ramhîs), was so far not even nominally known, although the name of his viceroy, Abraha, who is also mentioned in the inscription, was familiar to scholars. Besides, we are informed that when peace was concluded with the rebels, the two then predominant powers, Rome (Byzantium) and Persia, and their North-Arabian vassals, the prince of the Ghassanides, Harith (Aretas) bin Gabalat, and the king of Hira (on the Euphrates), al-Mundhir (who is mentioned so frequently in the old Arabic poems from the time before Muhammad) were represented by ambassadors. Like several other post-Christian inscriptions, partly known before Glaser's journeys, this text is dated according to a so-far-unknown era, which various scholars had supposed to be the era of the Seleucides. The year of this era mentioned in our inscription is the year 657. The researches of Glaser (to whom I am indebted for the present summary of contents) have, however, proved beyond doubt that the era in question is not that of the Seleucides, but an era commencing with the year 115 B. C., and which is probably national Sabean. Accordingly, this inscription was written in A. D. 542, shortly after the war which Byzantium and Persia—or, rather, Ghassan and Hira—had carried on against each other (in A. D. 540).

This inscription, which, from its Christian opening ("in the power of the All-merciful and his Messiah and the Holy Ghost"), also has a certain significance for church history, throws light upon the last period of Sabean history. But the aforesaid Sirwâh inscription (about 700 B. C.) is of greater importance for Shemitic antiquity. In part, it had already been copied by Halévy, but the suspicious Bed'ween had taken his copy away from him. Glaser, however, succeeded in copying the whole large inscription of about a thousand words—indeed, he even managed to take a splendid squeeze of it. In different passages of his sketch (I, 62 f.; II, 89, 166, 243, 285, 294, 435, 449, 451, 463 f.) Glaser refers, in a more or less detailed way, to the contents of this highly interesting inscription. According to his statements, it was written by the priest-king (*mukarrib*) Kariba-il Watar, son of Dhamar-'alî, who flourished shortly before the period of the "kings" of Saba. His predecessor (probably his grandfather, Jada'-il Bayyin) had already carried on a successful war against the empire of Ma'in and that of Katabân, in

consequence of which the king of Katabân became an ally of Saba, while Ma'in collapsed into ruins, or, at the most, was limited to its former capital, Karnâ'u. Kariba-il prides himself on having a whole number of towns of the Minean empire, among them especially the former second capital of Ma'in, Jathil, surrounded with walls, and consecrated to the god Almak-hu of Saba. Several other smaller empires—as Harim, Nashan, etc.—are mentioned besides as having been humiliated, and the names of the devastated towns, as well as the number of the killed and prisoners, are stated.

The discovery of this inscription, and the study of the former Minean inscriptions made known by Halévy, all of which presuppose a large Minean kingdom situated in the Gôf of South Arabia, with the two centres Ma'in (or, Karnâ'u) and Jathil, have caused Glaser to draw a conclusion of great historical importance: namely, that, though Eratosthenes (about 250 B. C., quoted by Strabo) still speaks of four great nations in South Arabia, the Mineans, Sabeans, Katabânians, and Hadhramautians, "who are ruled by kings," the Minean kingdom known from inscriptions must chronologically be placed *before* the rise of the Sabean power. Glaser's chief reason for this theory was the strange absence of mutual mentioning each other, both in the Minean and Sabean inscriptions. If, notwithstanding this, we should adhere to the view that the two empires existed contemporaneously, we should have to assume, in addition, that, after the defeat of Ma'in by Saba (towards the end of the period of the priest-kings of Saba), Ma'in succeeded once more in effecting a consolidation—a process which naturally could not have taken place without a thorough humiliation of the Sabean rival empire. But neither the Sabean nor the Minean inscriptions, although we now possess a considerable number of both, indicate anything of such an event. Consequently we shall have to abide by Glaser's theory, which I, for my part, consider one of the most fortunate historical hypotheses. This theory is of the greatest historical range, inasmuch as from it it follows that, as the most flourishing period of the Minean empire, we must consider the centuries preceding and following 1000 B. C., in a round number about 1300 to 700 B. C., or, perhaps more correctly, about 1400 (or 1500) to 800 B. C. By this assumption the civilization of Southern Arabia was contemporary with the Old Assyrian and the Middle Babylonian, as well as with the Egyptian of the New Empire. This is at present the less remarkable, as it became evident (see forward, p. 116) that there existed, as early as about 2000 B. C., a civilization in Arabia which must have been very similar to that familiar to us in South Arabia, and of which, in all probability, this latter was only a younger branch.

*The Land of Ophir.*—In the second, the geographical, part of the

sketch, which was written and published in the interval between his third and fourth journeys, Glaser established a number of new facts of historic biblical nature which are not directly connected with his inscriptions. The most important of them, involving an entirely new conception of the significance of Arabia for Shemitic antiquity, and radically transforming our old ideas of the Arabian peninsula, may be briefly stated here. First of all, there is to be pointed out what appears to me the final location of the famous gold-land Ophir, which according to Glaser, is situated nowhere else than in the east of Arabia, and comprised the coast of the present Bahrein and its back land, the country of Yemâma. In order to reach it, Hiram's or Solomon's ships had to sail from Elat around the whole of Arabia, stopping, in all probability, still at a number of ports important for the trade with India. This explains the long duration of the whole voyage, which, back and forth, lasted three years. Glaser proves his theory, among other reasons, by referring to the numerous gold-mines in Yemâma, which, in fact, are known to have still existed in the ninth century before Christ, and reminding us of the riches of gold in the same region (the ancient Milukha) at the time of Gudea, about 2800 B. C. Besides, he recalls the fact that the opposite coast of Elam (the later Persian shore) was in ancient times called Apir—a name identical with the Hebrew Ophir, and in later times transferred, as he thinks, to the coast of East Arabia, which at certain periods was under Elamitic influence (*cf. AJA*, xi. pp. 76, 77).

*Glaser's fourth journey.*—I now turn to the results of his fourth journey (September, 1892, to spring of 1894), so far as they have been published. This last time also Glaser brought back a collection of original monuments equal in value to those of his former journeys (at present in the museums of Berlin and London). It has been sold meanwhile to Vienna, where it forms a treasure of the Court Museum. By far the most important result obtained by Glaser's last journey is the numerous squeezes of larger inscriptions, taken from original monuments which could never be removed, and partly from districts never reached before by any European. For scientific purposes they have the same value as the originals, and it is only to be hoped that some scientific institute or museum may soon undertake their publication, and compensate financially, to some extent, the intrepid traveler who, for the attainment of his high aim, sacrificed health, energy, and a large amount of money.

Among these squeezes there are especially two groups of inscriptions which deserve our attention. For the first time we have the authentic text of the larger inscriptions of the Minean kings from the Gôf (Ma'in and Barâkish), which only now can be fully utilized for science, as



Halévy's copies were mostly insufficient and incomplete. Secondly, we now possess about a hundred texts of an entirely new, and so far unknown, species of inscriptions; namely, Katabanian royal inscriptions, written in the Minean dialect. They are of the greatest importance for completing the picture which we can draw of the history and civilization of South Arabia. In the first volume of his sketch, shortly to be published, Glaser will draw the historical results from all the new material which we owe to his efforts.

ARABIA AND PHENICIA UNDER BABYLONIAN INFLUENCE.—It had been supposed for a long time, that the countries Magan and Milukh, often mentioned in the cuneiform inscriptions, were to be looked for in Arabia. In the second (the geographical part) of his sketch Glaser has proved beyond doubt that Magan is that part of Arabia bounding Babylonia (on the Persian Gulf), and that Milukh represents Northwest Arabia (to the peninsula of Sinai, but not including it). These two dominions, including the whole northern part of Arabia, have always been, even in remote antiquity, in close connection with Babylonia—a fact clearly brought out by the inscriptions found by De Sarzec in Tello. Even the ancient king of Sirgulla, Ur-Ghanna [or Ur-Ninā] prides himself in having brought from Magan all kinds of *kishkanû* trees; namely, palm-trees. These are the same trees called, later on, *musukkan*, and, by way of Babylonian popular etymology, also *mis-Magan* ("tree of Magan"). Yea, king Narâm-Sin of Agadi, who probably lived not long after Ur-Ghanna, and had led an expedition against Magan, brought, among other things, a beautiful vase of alabaster as booty. A still more important part Magan and Milukh played at the time of the renowned priest-king, Gudea of Sirgulla [or Sirpurla]. As Magan was the principal place whence Gudea brought the diorite (*ushû* stone) which he used for his statues, it is also mentioned with Milukh, Gubi, and Nituk (Dilmun, in the Persian Gulf) as producing different kinds of hard wood used for ship-building, while Milukh was especially noted for its *ushû* wood and its gold-dust. The latter was also obtained from the Khâkhum Mountains; namely, Khâkh, southeast from Medîna. As the Babylonians designated Magan also as the Copper Mountains, and, as the country neighboring Magan is Mash, which plays such an important part in the "Nimrod Epic," and forms the high plateau of Central Arabia, the assertion that the Copper Mountains of Kimash ("land of Mash") are identical with the Mash Mountains seems not too bold. The entrance gate to this dark and dreary mountain region, which Nimrod had to pass in order to reach the "Isle of the Blessed," the abode of his ancestor Noah, was guarded by the fabulous scorpion men. "The Gate of his Ancestor" (*Abul-abi-shu*) was the name given to these mountains by the



Babylonians. They have this name even in the inscriptions of Gudea (Sumerian, *Ka-gal-adda*). According to the cuneiform inscriptions, Milukh was also famously known for its precious stones, especially the *sâmdû* stone, or the *shoham* of the Bible. Altogether, the parallelism of Milukh and Havilah, as already pointed out by Glaser, seems striking. Milukh with its products of gold-dust, *sâmdû* stones, and *ushû* wood, and Havilah with its gold, *shoham* stones, and *bedolakh*.

From all this it follows that since ancient times East and West Arabia, as far south as the Tropic of Cancer, and the Westland, Martu, which bounded Milukh on the north, were under the influence of Babylonian civilization. The mountains of Martu, called Tidanum, whence Gudea got his alabaster (*shir-gal*), are doubtless identical with the Dedan of the Bible and of the Minean inscriptions, and were situated east of Edom and in the eastern part of the Jordan region.

ARABIAN DYNASTY RULING BABYLONIA.—Five hundred years later, about 2000 B. C., we find in Babylonian history a remarkable fact, qualified to cast a new light on Shemitic history. While, in South Babylonia, first a Shemitic, then an Elamite, dynasty ruled (at Larsa), which also claimed the supremacy over North Babylonia, Arabian princes had succeeded in gaining firm foothold in the city of Babel. Finally they united the whole Babylonia, and brought it under their sceptre, until they were overthrown after three hundred years—most likely by the Elamite-Kassite king Gandas. This represents the well-known first Babylonian dynasty, which was at its height under the renowned king Khammurabi, and whose last king but one was Ammi-zaduga. As several of the eleven names had a good Babylonian sound, especially that of the fourth king, Apil-Sin, and that of the fifth, Sin-muballit, nobody<sup>1</sup> had so far ever doubted the Babylonian origin of this dynasty, until, some years ago, the well-known English Assyriologist Sayce pointed out the identity of the name of the last king but one, Ammi-zaduga, and that of the South Arabic (Minean) name Ammi-saduq, whose second element, *zadug*, belongs to a root which is not found in Assyria. Sayce (*Records of the Past*, new series, vol. III, 1890, Preface, pp. x ff.) besides pointed out the fact that the bilingual list of kings (Rawlinson's *Inscriptions*, vol. I, pl. 54) translates the name Khammu-rabi by Kimta-rapashtu ("Extended Family"), and the name Ammi-zaduga by Kimtu-kittu ("Just Family"),—thus *khammu* as well as *ammi* by "family." Sayce adds, as his opinion: "It is more probable that in both instances it is really the name of god," referring to such names of the Old Testament as

<sup>1</sup> As early as 1888 the French scholar POGNON claimed Arabian (or Aramean) origin for this dynasty (comp. *Journal Asiatique*, vol. XI, No. 3, pp. 543-547).—EDITOR of SST.

Ammi-el, Jerob-'am ("Am fights;" comp. "Jisra-el"), and the Kedrao, Arabic name of the king Ammu-ladin. Although the list of the eleven kings of this first dynasty, from Number III to Number XI, has the addition "son of the preceding," Sayce concludes that the first five kings must have been of national Babylonian descent, but that from Khammu-rabi "nomad Semites on the frontiers of Chaldea" had seized the dominion.

*Names of this Dynasty Arabic.*—Not only the kings beginning with Khammu-rabi, but the whole first dynasty, are of Arabian and not of Canaanite origin. In the first two names, Shumu-abi ("Shem is my father") and Sumula-ilu ("Is Shem not god?"), we observe the same circumscription of the name of god so frequent in the inscriptions of South Arabia. For example, in the name Sim-hû-rijâmi ("His name is my glory"), Sim-hû-'alî ("His name is sublime"), Jada'-sim-hû ("He knows his name," name of a god of Harim, comp. the Hebrew Shem-jada', *Num.* 26: 32, and first of all Shemû-el, "His name is God," *Samuel*). The name of the patriarch Shem is most likely also only an abbreviation of a proper name, composed with Shem=god. The third name, Zabium, is Arabic, evident by the closing *m*, the so-called mimation, and, in fact, occurs in inscriptions from South Arabia (for example, British Museum, 25, 6), as well as in the lists of the genealogists of North Arabia; the significance is "warrior." In regard to the sixth name, Khammu-rabi, there exists a whole series of equally formed names of contemporaries, as Samas-rabi, Sin-rabi, Rammân-rabi, etc. Either these names signify "Samas, Sin, Rammân," etc., "is my lord," or . . . "is great," or "multiplied." In both cases, the mode of expression is Arabic, as the name Jarbi-ilu (the Babylonians would say Irbi-ilu), a name of the same epoch, proves. That the Babylonians themselves considered this element *rabi* to be of foreign origin, proves their translation of the name Khammu-rabi by Kimturapashtu. Still more interesting is even the first element Khammu, which, according to the analogy of the other names composed with *rabi*, must be regarded as the name of a god. Already the existence of an ancient Shemitic god 'Am (with *ajin*, Babylonian pronunciation Khammu) has been quite correctly inferred by Sayce. To settle this question absolutely, Glaser informs us that, according to his newly discovered Katabanian inscriptions, written in the Minean dialect, the principal god was called 'Amm, in consequence of which the Katabanians were called "children of 'Amm" (*walad Amm*) by the Sabeans. The signification of 'Am, the name of this god, is uncle. To the ancient Shemites, god was their father (*abu*), uncle (*ammu* and *khâlu*), and their cousin or beloved one (*dâdu*), in one person. Thus the other names with '*ammî*' ("my uncle"),—for example, in Hebrew, '*Ammî-el*' ("my uncle is

god"),—which, however, also originate from the ancient Mineans in Arabia, where they were understood and preserved the longest.

Here belong the names of the ninth and tenth kings, Ammi-satana and Ammi-zaduga. We must not be surprised that (according to the analogy of Khammu in Khammu-rabi) we do not meet with Khammi, even in these names. The Babylonians rendered the West Shemitic *ajin* either by *kh* or by a *spiritus lenis* (or, alepic) only. Thus we find in a contract tablet one and the same name, 'Abdi-ilu, written in the beginning Ab-di-ilu, and farther on, Kha-ab-di-ilu (Pinches, "Collection of Sir Henry Peek," No. 13, time of king Zabium).

The seventh name, that of the son of Khammu-rabi, is Samsu-ilu-na; namely, "Samas is our deity." In Babylonian, this name would be Samsu-ilu-ni (as, for instance, Samas-abu-ni, "Samas is our father"); in Canaanite it would be Samsu-ilenu. Only the Arabs would say *ilu-na* for "our god." The names of the last three kings (Ammi-satana, Ammi-zaduga, and therewith also Samsu-satana) having already been examined, there still remains the name of the eighth king Abishu, or Ibishu. The complete writing of it is Abishu'a (A-bi-î-shu-'u-a), (British Museum, 80, 11-12, 185. Winckler, *Altorientalische Forschungen*). This name, it is true, is also met with among the Hebrews as Abi-shu'a (great-grandson of Aharon), but in regard to its formation it can only be understood as Arabic where in the inscriptions it is rendered as Abi-jathu'a. The Arabian prince whose likeness we have in the well-known representation of a tomb of the twelfth dynasty, is also called Ibsha', or Absha'. The thirty-seven richly dressed 'Amu (namely, worshipers of 'Am) who accompanied him, offer eye-paint or *mesdem*, also a special product of Arabia (*ithmid*, *stibium*). Later, at the time of Assurbanipal, we meet with the same name once more, being that of a prince of the Kedarenes, but, in the more Aramaic pronunciation, Abijâti'.

*Arabic Names of Private Persons.*—Not only are the names of the kings of the first Babylonian dynasty purely Arabic, but we also find, as it is natural to expect, in the contract tablets dating from that period, a whole series of names of private persons of pure Arabic origin. Such names as Ya'zar-ilu, Natunum Samasriyâmi, Jarbi-ilu, Jakbar-ilu, Jakhziru, Makhnûbi-ilu, Makhnûzu, Jamlik-ilu, Jadikhum (ידיקח), etc., are recognized at first sight as pure Arabic, and not Babylonian formations. We have to deal with the irrefutable fact that the most renowned dynasty of the Babylonians, the kings under whose rule Abraham lived (for Amraphel is Ammu-rapalt, as the Babylonians remodeled the originally Arabic name Khammu-rabi), were of pure Arabian descent. This makes it comprehensible that old Babylonian words (probably already before Khammu-rabi's time) are to be



traced to the Arabic; as, for instance, *sattukku* (sacrificial offering), Sumerian *sa-dug* to the Arabic *sadaqat*. But, on the other side, it becomes clear whence in the very oldest Arabic idiom, that of the Mineans, whose empire flourished, according to Glaser, before that of Sabeans, certain radical linguistic influences originated. They can be traced only to Babylonia. To Babylonian influence must be referred the fact that among their gods the Mineans also have 'Athtar and Sin, deities of pure Babylonian origin; and that they reckon according to eponyms. Their alphabet, an older sister of the Phœnician, was probably also formed according to Babylonian models.

*Conclusions.*—Considering these facts, the magnificent researches and discoveries of inscriptions by Edward Glaser in South Arabia are presented in an entirely new light, and enter into the foreground of our interest for biblical and Oriental antiquity. Although at present we cannot state whether as early as the time of Khammu-rabi a Minean empire existed, and from which part of Arabia its dynasty came, nevertheless, from a study of the proper names we can draw the result that, even at that period, an Arabian civilization existed equal to the Mineo-Sabean. The fact also that Khammu-rabi and his successors were at the same time kings of the West-land, deserves our attention. Through Glaser again we know that the Mineans had extensive commercial intercourse with Ghaza and Edom (Dedan), and Dedan (Tidanim) the old Babylonians considered a part of Martu. The unlucky expedition of Kedor-laomer (at the time of Khammu-rabi, who himself was a vassal of the Elamite King) was directed to the district of the Dead Sea, and to Elat—that is, the territory of the Dedanites. Magan (the old name for Eastern Arabia)—a country which gave to ancient Babylonia a whole dynasty, attended with so many other things; and which itself *vice versa* was influenced from there for millenniums—deserves our whole interest, even in its later development.

*Effect of Arabian Inscriptions on Modern Destructive Criticism.*—It is my conviction that Arabia itself will furnish us the direct proofs that the modern destructive criticism of the Pentateuch is absolutely erroneous. The age of the Minean inscriptions runs parallel with that of the so-called code of the priests. If the former are as old as Glaser believes them to be, and the Arabian civilization, as I have here proved, already existed at the time of Abraham, then the laws of the priests of Israel are also very ancient. The best proofs for the historical accuracy of the Old Testament traditions come more and more from without, from the inscriptions of the surrounding nations. For this very reason every sum of money spent for Shemitic epigraphy is well invested whether spent for Assyro-Babylonian excavations, as



they are at present so vigorously and successfully carried on by the Babylonian Exploration Fund of the University of Pennsylvania, or for the purchase of squeezes of Minean, Katabanian, and Sabeian inscriptions.

PROPOSED CORPUS INSCRIPTIONUM ARABICARUM.—M. Max van Berchem, of Geneva, has for some time been endeavouring to awaken the scientific world to the urgent necessity of compiling a *corpus* of Arabic inscriptions, as complete and as elaborate as the *Corpus Inscriptionum Semiticarum* which is in process of publication. We believe that M. Barbier de Meynard and M. Maspero have brought the subject before the *Académie des Inscriptions*. Meanwhile, until the *Corpus* can be definitely begun, M. van Berchem is doing his best to gather materials. He has already collected a large number of unpublished inscriptions in Egypt and Syria, and he now publishes as a first instalment the results of his researches at Cairo: *Matériaux pour un Corpus Inscriptionum Arabicarum*. Première Partie, *Égypte*; Fasc. I., *Le Caire* (Paris, Leroux).—*Athenæum*, Aug. 17, '95.

### SYRIA.

INSCRIPTIONS FROM NORTH SYRIA.—At the sitting of the *AIBL* of Dec. 13, '95, M. Barbier de Meynard communicated extracts from the report of M. MAX VAN BERCHEM, of Geneva, on the epigraphic exploration in North Syria made by him in 1895. With the texts which he had previously collected, M. Van Berchem possesses at present nearly 1,500 inscriptions, for the most part historical, while the rest, without having a direct connection with history, make known the complicated machinery of the government under the various dynasties which have contended for the soil of Syria. Many of these inscriptions are *actes de fondation*, as interesting for the understanding of the Mussulman law (on the technology of which it throws light) as for the political geography of the country, thanks to the mention of a large number of market-towns and domains, the revenue of which was taken for the support of public edifices.—*RA*, Feb., '96.

PHŒNICIAN INSCRIPTIONS.—At a sitting of *AIBL*: M. CLERMONT-GANNEAU (Sep. 20) announced the discovery, in Syria, of a Phœnician inscription of five or six lines, in which is mentioned the King of Assyria; it appears to date from the VI cent. B. C.

THE HITTITES.—M. HILPRECHT, in his *Assyriaca*, takes up the study of the plaque from Tarkondemos. He places it towards 1250 B. C., and reads *Metan* as the name of the country; perhaps identical with *Mitani*, the *Aram-Naharaïm* of the Bible.

The basrelief of Arslan-Tépé, now at Malatia, which Mr. Hogarth has published, represents a prince on a biga shooting an arrow at a lion.

It is a very interesting specimen of Hittite art, surmounted by a well-preserved inscription (*Recueil de Travaux*, 1895, p. 25).—*RA*, Feb., '96.

**DR. BLISS' EXPEDITION TO MOAB AND GILEAD IN MARCH, 1895.**—Dr. Bliss reports his journey with illustrations in the *PEF* (1895, pp. 203-235, 371-2). In this expedition Dr. Bliss examined Madeba, Kerak, Mashetta, and other places beyond the Dead Sea. Among other discoveries in this region, is that of a previously unknown Roman fort and a walled town with towers and gates, like those of Mashetta.

**ALEPPO=BEROIA.**—At the Nov. 8 sitting of the *AIBL*, M. Clermont-Ganneau presented the summary report of M. BARTHÉLEMY, dragoman of the French consulate at Aleppo, upon the investigations undertaken by him in September, 1894, in the region north of Aleppo. M. Barthélemy explored the ruins of Tell Arfâd, Azâz, Killis, Qoûros and other ancient localities in this little-known region. He had taken photographs of them, which accompanied his narration, and among these M. Clermont-Ganneau signalized three views of *Qoûros*, the Qal'a and the village of 'Azâz, which lies spread out at the foot of a remarkable tell, certainly ancient, where fruitful excavations might be undertaken; two views of the ancient monument known in Kurdish tradition under the name of Heuru-Peyghamber, the "prophet Heuru" (a name which recalls that of Uriah the Hittite, the general of David, the unfortunate husband of Bathsheba). The report contained interesting details with regard to this ancient legend, derived from Arab authors. M. Barthélemy had collected during his expedition several Greek inscriptions of no great interest, and four Palmyrene sepulchral inscriptions, apparently originating from Palmyra itself. He had discovered besides, at Aleppo, two new Hittite inscriptions, and he sent a certain number of antique objects which will be submitted to the examination of competent archæologists.—*RA*, Feb., '96.

**NERAB.**—**TWO SCULPTURED ARAMAIC STELAI.**—M. CLERMONT-GANNEAU presented to the *AIBL* (sitting of March 13, '96) two stelai from Nerab, acquired by him in behalf of the Commission of the *Corpus inscriptionum semiticarum* and destined for the Museum of the Louvre. These two monuments are of the highest value for oriental archæology and at the same time two precious pages for Shemitic epigraphy. They come from the immediate vicinity of Aleppo, from a little Arab city which still preserves the ancient name of the locality, *Nerab*, which has already appeared on the list of the conquest of Thothmes III in Syria. Both of these massive stelai, cut in a hard and black stone, bear sculptures in basrelief accompanied by long inscriptions in the old alphabet employed on the stele of Mesa and the monuments of Sindjirli. The language is Aramaic, but an Aramaic full of archaic forms of the

greatest interest for the history of the evolution of the Shemitic languages.—*RC*, 1896, No. 12.

**DJERACH** (NEAR).—GREEK INSCRIPTION OF AN ANCIENT LAW.—At the sitting of the *AIBL* of May 10, '95, M. Clermont-Ganneau presented, on behalf of M. JEAN FARAH, of Tyr, a long Greek inscription brought from Syria and offered by him to the Greek government, as well as various other antiquities which he has also presented to the Louvre (a great head of a roaring lion, in hard limestone, coming from an ancient fountain; a terracotta lamp in the shape of a goat standing on its hind legs; a small bust of a warrior in terracotta, and various objects in terracotta and in lead). This inscription, coming from the neighborhood of Djerach, is a fragment of an ancient law or of an administrative decision, intended to protect the vineyards against marauding and depredations. The various deeds of dereliction are defined and progressive fines are apportioned according to their gravity. M. Clermont-Ganneau signalizes in this connection the testimony of ancient authors and of the old Arab geographers, which shows how extensive the culture of the vine had become in this trans-jordanic region.—*RA*, Aug., '95.

**THE HAURAN**.—The REV. W. EWING publishes in the *PEF* (1895, pp. 41-67, 131-184, 265-294, 346-368) an account of a journey in the Hauran made in 1892, together with facsimiles of 186 Greek and other inscriptions, etc., collected by him during the journey.

**GREEK INSCRIPTION FROM THE HAURAN**.—At the Oct. 18 sitting of the *AIBL*, M. Clermont-Ganneau interpreted a Greek inscription from the Hauran which up to this time has been badly read and misunderstood. He shows that it is a dedication made to a Jupiter named *Saphatonian*, that is to say of the land of *Saphatt*, which still preserves its ancient name under the form of *Safa*, whence this inscription comes.—*RA*, Dec., '95, p. 374.

**HOMS**.—M. BALTAZZI reports with regard to the excavations being carried on in this place by M. Gautier (of Lyons). M. Gautier has found "hatchets, bracelets, awls, lance-heads, styles, spatulas, fibulas, bronze javelins, pottery of various epochs, Roman lamps, an alabaster crescent, sling-stones, rock crystal, cut flints, an Egyptian scarab; and, finally, skulls, which at the request of M. Gautier, have been sent by the Museum of Constantinople to Dr. Hamy."—S. R. in *RA*, Feb. '96.

**SINDJIRLI**.—The Museum of Berlin has recently exhibited some new basreliefs brought from Sindjirli. M. Sachau has communicated to the Academy of Berlin (Feb. 14, 1895) the Aramaic inscriptions engraved on the image of king Barrekûb, son of Panammû (c. 730 B. C.). One of the inscriptions mentions the god Baal-Harrân.

According to M. HALÉVY, a cylinder published by Père Scheil as



Aramaic bears, in reality, an inscription in the Hittite dialect of Sindjirli. The text has the appearance of being related to the Biblical *Psalms* and is thus translated: "The Most High has destroyed the Kings" (*RS*, 1895, p. 185).—S. R. in *RA*, Feb., '96.

### PALESTINE.

**JERUSALEM.**—EXCAVATIONS OF 1895.—The excavations of 1895 were mainly confined to the tracing of the line of ancient wall south of the present city wall. In 1894, were exposed the remains of an ancient tower close to the southeastern side of the Protestant burial-ground, and a number of other towers were discovered in the line of the wall, whilst the wall itself was traced as far as the northwestern boundary of the Jewish cemetery. A gateway was discovered in this wall about 150 feet southeast of the first-named tower, with a paved road leading up from it in a northeasterly direction.

On recommencing work in the spring of 1895, Dr. Bliss, following the work on the southeastern side of the Jewish cemetery down toward the valley, discovered another gateway. Sir Charles Wilson writes: "The wall certainly enclosed Siloam, and the wall and gateway are exactly in the position in which we should expect to find the wall and gateway of Eudocia (who was at Jerusalem between 438–454), and the character of the masonry seems to indicate that both had been largely built with stones from older buildings. Other details equally point to a date not earlier than the fifth century."—*PEF*, 1895, p. 373.

HERR VON SCHICK reports (*PEF*, 1895, p. 30) the discovery (in the angle outside the present city wall west of the Damascus gate) a postern 3 feet wide and 5½ to 6 feet high leading to a flight of steps going down to the foot of the wall, or rather of the rock scarp. By this postern one was able to go outside the town, though it was not a regular gateway.

MAJOR CONDOR'S NOTES ON DR. BLISS' DISCOVERIES (*PEF*, 1895, p. 330).—"There appears to me no doubt that the line of wall and scarp discovered is that of the ancient Jewish wall of Nehemiah and of Herod. . . . As regards the masonry, two periods seem now to be clearly indicated: (1) the rubble and rough masonry on the rock; (2) the hewn masonry of three kinds—smooth, drafted with smooth face, and drafted with bosses. The conclusions to which I think we shall finally be forced to adhere are: (1) that the rocky scarp is that of the Hebrew kings; (2) that the rough masonry may represent the work of Nehemiah; (3) that the Byzantine wall is that of the Empress Eudocia, about 450 B. C. As regards the gate found by Dr. Bliss, and which appears to be the Gate of the Essenes and the Dung Gate of Nehemiah in Bethso, three lintels are determined, of which the lowest



belongs to the period of the rough masonry, the second is directly superimposed, and the third is separated by a thickness of rubble, and belongs to the period of hewn masonry. The topmost lintel seems to belong to the Byzantine wall, the paved street to the older period."

**DISCOVERY OF A BYZANTINE CHURCH ON THE MOUNT OF OLIVES.**—In the *PEF* (1895, pp. 99–106) Dr. Bliss gives a full description (with ground-plan) of his excavation of this church, which had a nave and side aisles and a semicircular apse. On the north side of the apse is a chamber paved with patterned mosaic, which Dr. Bliss thinks served as a sacristy. On the pavement was a mosaic inscription in Greek: "For the repose of the Presbyter Eusebios, the Deacon Theodosios, and the Anchorites Eugenios, Elpidios, Euphratas, Agathonikos" (pub'd *PEF*, 1895, p. 86). The north aisle (the only one preserved) is paved with a patterned mosaic with a border. These two mosaics are in perfect preservation, and are composed of small cubes of red, black, and white stone. The apse pavement is laid in geometric forms of red, yellow, green, and white marble. In the centre of the apse-circle, under the place for the high altar, was found a marble box which is thought to be the reliquary of the saint to whom the church was dedicated. The dimensions of the church are given as about 72 feet long by 43 feet wide. Dr. Bliss concludes "from the form of the church, the character of the letters in the inscription, the manner of mosaic, and the material of the walls," that it was "a conventual establishment of early Byzantine times, perhaps the fifth or sixth century." Previous to Dr. Bliss' excavation Herr Schick had reported (*PEF*, 1895, pp. 32 ff.) the discovery (made while digging for foundations for new houses) of cisterns, and of several chambers which must have formed part of the conventual establishment; some of the rooms had mosaic floors formed of small cubes of white stone.

**CALILEE.**—For more than two years the Turkish Government has placed no obstacle to the excavations on ancient sites carried on by native explorers, which extended not only over the district between the seashore and the Jordan, but also over Jolân and 'Ajlun. Their operations extended especially along the brow of Mount Carmel between Haifa and Caesarea, which is honeycombed with ancient rock-cut tombs. Excavations were made on a large scale, and the tombs yielded ancient glass-ware, earthenware lamps and tear-bottles, jars, Roman and mediæval coins, bracelets, etc. A regular trade with European and native antiquarians was established. At length, the local governors have been instructed to entirely stop these excavations.

The plan of the tombs opened was very similar: an entrance with semicircular top ( $2\frac{1}{2}$  to 3 feet high and  $1\frac{3}{4}$  to 2 feet wide) led to a room 10 to 15 feet square and 6 feet high, with *loculi* and *kokim* cut in the

three walls. Amongst the 54 tombs opened on the site of Ten'ameh (near *Tell es Samak*) the greater number contained but two *loculi* under *arcosolia* in each wall; others only one, and some three.—G. SCHUMACHER in *PEF*, 1895, p. 110.

### PHILISTIA.

**GAZA** (NEAR).—A SHRINE OF THE EGYPTIAN MUT.—SAYCE'S *Higher Criticism and the Verdict of the Monuments* (p. 294) gives an account of the discovery (in 1892) of some traces of the worship of the Egyptian mother-goddess Mut. The natives then discovered several objects, among which were alabaster vases bearing the names of Amenophis III and Teie, and another object with an inscription showing that it belonged to a temple of the goddess Mut, and that this temple had been erected by Amenophis II, grandfather of Amenophis III. This discovery indicates that near Gaza there was, in the time of the XVIII dynasty, a shrine of the great Egyptian mother-goddess, and suggests that the slight traces of the worship of Maut or Mut hitherto known in Palestine and in Phœnicia may be but survivals of the worship of the Egyptian goddess on Syrian soil from the early time when she became naturalized there under the Egyptian domination. The El-Amarna tablets show that at that time Philistia, Phœnicia, and Palestine were practically one.—Dr. G. A. BARTON, in *Hebraica*, x, p. 205.

### ASIA MINOR.

**EXCAVATIONS.**—Numerous permits to excavate have been accorded by the Turkish government. *Fuad Pacha* is to excavate in the neighborhood of KLAZOMENAI; *M. Benndorf* has obtained, for the Austrian government, the excavation of EPHESOS, which has for its object the discovery of the altar of Praxiteles; the French Embassy have had conceded to them DIDYMA, where *MM. Haussouillier* and *Pontremoli* will conduct the excavations; the Museum of Berlin will operate at PRIENE and at MILETOS; *M. Ramsay* has announced his intention to work near KONIEH in 1896. The excavations at SINDJIRLI continue without its being known exactly what is to be discovered there.—S. R. in *RA*, Dec., '95.

**THE CHRISTIAN INSCRIPTIONS OF ASIA MINOR.**—M. FRANZ CUMONT (in *MAH*, Oct., 1895) publishes a paper on Greek Christian inscriptions. He says: "I do not know if there exists at the present time a category of epigraphic texts as badly known as the Christian inscriptions of the east. While the Latin monuments of the same kind have been for the most part carefully published in the *Corpus* of Berlin or brought together in a number of special collections, volume IV of the

old work of Boeckh has remained almost our only guide in a similar study of the Hellenic world. Every one will acknowledge that these Greek inscriptions deserve to be better known; for, outside of their profane interest, they may render great service to ecclesiastical history. (1) They give to hagiography information more precise and more authentic than that furnished by the *Acta Sanctorum*; (2) they complete and correct the lists of bishops which Lequien formerly drew up with admirable care in his *Oriens Christianus*; (3) they give valuable indications with regard to the titles, hierarchy, power and riches of the clergy; (4) they give traces of all the great events that have moved the church, persecutions; (5) defeat of paganism; (6) struggle against heresies. (7) But their importance is above all considerable for the study of primitive Christian society, because they make up in a certain measure for the insufficiencies of manuscript sources. They show us the inward sentiments, they throw light on the daily engrossing thoughts, they reveal even the superstitions of the early faithful; and we may judge how completely their state of mind is still misunderstood, by the strangeness of certain hypotheses to which the discovery of the remarkable epitaph of an old Phrygian saint has given rise.

"These indications will be sufficient to show how useful would be a new collection of Greek Christian inscriptions. Having been obliged to suspend my larger work on the texts of Asia Minor, or rather, of the dioceses of Asia and of Pontus, I have thought that even a provisional inventory of the riches we possess would render some service both to travelling students and to scholars.

"It has been difficult to determine exactly what monuments to admit, for it is not always easy to know if an inscription is Christian or not. Some of the most ancient and therefore the most interesting are precisely those most difficult to distinguish from their pagan congeners. Many of the criteria which elsewhere would help one to distinguish Christian inscriptions most surely, are entirely lacking in Asia Minor. The general custom in the West, contrary to that of the pagans, of indicating on the sepulchres the day of the burial is almost unknown in the Eastern provinces. The *ixθύς*, the anchor, the dove, all those symbols so characteristic and so frequent on the epitaphs of the catacombs, are completely lacking here. The cross itself and the monogram of Christ appear but rarely; no undoubted example can be cited before the iv cent. Nevertheless, if these signs fail us, we find in Asia Minor special formulas going back to a high antiquity which take the place of those indications which are lacking. On some monuments, very rare but extremely curious, we see families openly proclaiming themselves Christians. But the Christian origin of the most ancient monuments manifests itself, in general, in a less bold manner. They



prefer to have recourse to expressions more vague, understood only by the initiated.

"The inscriptions are classified by provinces and by cities, following the administrative and ecclesiastical division of the empire, just as it had existed almost without change from the iv to the ix cent.; but the geography of certain regions of Asia Minor is still so imperfectly known that many of the attributions must be only provisionary and subject to revision."

M. Cumont then gives a geographically classified list of 463 Greek Christian Inscriptions from various publications; he comments on 51 of these inscriptions; makes a chronological index of the dated inscriptions (from anterior to 216 to 1460); besides giving other classifications. Let us hope that M. Cumont will soon be able to complete his larger work on the texts of Asia Minor, as his claims for its usefulness are certainly valid.

**BITHYNIA.**—A large sarcophagus with an inscription, from the village of Exioglou near Nikomedeia, has been reported by M. Vasi-liadis (*BCH*, 1894, p. 537).

**BRANCHIDAI.**—EXCAVATION AT THE TEMPLE OF APOLLON DIDYMEUS.—At a sitting of the *AIBL* (of March 13, '96), M. B. HAUS-SOULLIER gave an account of the excavations which he undertook last year (with a mission from the government) on the site of the temple of Apollon Didymeus, not far from Miletos. The first excavations of the Didymaion go back to 1873 and were directed by MM. Rayet and Thomas. M. Haussoullier accompanied by M. Pontremoli, architect, began to disengage the long north side of the temple on the side of the Sacred Way. He exhibited photographs of the excavations (steps of the temple, bases of the columns, constructions before the temple, fragments of sculptures). All the pieces of sculpture and the architectural fragments are archaic and give good hope for the campaign which is about to commence in April, 1896, the campaign of 1895 having been but one of preparation.—*RC*, 1896, No. 12.

**EPHESOS.**—The first excavations of M. Benndorf at Ephesos have given two Greek inscriptions and a marble head, and have uncovered a pavement. The works were then transferred to the Agora, where the marshy nature of the soil caused unexpected difficulties. Nevertheless, there were found a number of fragments of sculpture belonging to a good epoch, notably two basreliefs representing an adoration-scene and the large side of a sarcophagus (?) on which is figured the interior of a studio of sculpture. The work, interrupted in July, will be taken up in the autumn.—S. R. in *RA*, Feb., '96.

**HALIKARNASSOS (KARIA).**—FORM OF THE MAUSOLEION.—MR. EDMUND OLDFIELD, at the Feb. 17 meeting of the Hellenic Society, read



a brief summary of his views on the architectural form of the Halikarnassian Mausoleion, which he had more fully elaborated in three papers read before the Society of Antiquaries in 1893-4. He divided the evidence on the subject into literary and monumental. I. Passing over several references to the building in ancient authors as uninformative for the present purpose, he analyzed more closely than had hitherto been done the two well-known descriptive passages in Martial and Pliny. (1) From the former, which characterizes the building as "hanging in empty air," he argued that the principal story, or *pteron*, was composed merely of columns, pilasters, and piers, without any *cella* within, so as to show on every side from without a colossal statue at the centre. (2) Examining the language of Pliny, word by word, he showed the true interpretation of the description of the "pyramid over the *pteron*" to be that it *originally* terminated in an apex like that of a Roman *meta*, rising by twenty-four steps to a height equal to that of the pyramid below, but that it was truncated by Pythis to make a standing-place for his quadriga. (3) He then quoted a passage from Guichard's *Funérailles*, etc., relating, after an eyewitness, how the Knights of Rhodes in 1522 discovered the basement of the monument, the exterior of which, being square in plan and continuously graduated, is alluded to by Pliny as the *pyramis inferior*, truncated to carry the superstructure, whilst the interior included a large and handsome room, which was the real and only *cella* of the monument, with a smaller sepulchral chamber adjoining, which contained a costly tomb, perhaps that of Mausolos himself. II. The monumental evidence Mr. Oldfield limited to buildings posterior to B. C. 353, the date of Mausolos' death, and he exhibited illustrations of five, which might fairly be thought imitations of the Mausoleion, and therefore suggestive of what was its most characteristic feature. This feature was evidently the open *pteron*, within which, in one example, the central statuary still remained. He then explained, and illustrated by diagrams, the restoration he himself proposed, describing successively (1) the Basement; (2) the *podion*; (3) the *pteron*; (4) the Attic; (5) the Upper Pyramid. He showed that their aggregate height reached 126 ft., which exactly equalled the length, and was as 6 to 5 to the breadth of the building's base, as excavated by Sir Charles Newton. The addition of the quadriga increased the whole to the 140 ft. mentioned by Pliny. The *pteron* was surrounded by 36 columns of rather low proportion, and arranged in pycnostyle order, to provide for the exceptional weight of the pyramidal roof. By the 63 ft. stated as the length of the north and south sides was intended the length of the octostyle lateral colonnades. The east and west fronts are distinguished by hexastyle porticoes. The 411 ft. given as the *totus circuitus* was to be measured on the lower

step of the *pteron*. The ceilings, both of the *cella* in the basement and of the *pteron*, might be formed of hollow pyramids, similar to some at Pantikapaion and at Kameiros. All questions as to the arrangement of the sculptures Mr. Oldfield reserved for papers he proposes to read elsewhere.—*Athen.*, Feb. 29, '96.

**IONIA.**—The *repoussé* bronze basreliefs, discovered in 1812 at Perugia and at present preserved in that city, in Munich and in London, are as M. Petersen recognizes, archaic Ionian works and not Etruscan (*MIR*, 1895, p. 253; *AD*, t., II. pl. 15), and are allied to the sarcophagi of Klazomenai, to the hydrias of Caere, etc. Thanks to a long and patient study, the author has been able to reconstruct a carriage and a war-chariot of which a part of these reliefs formed the decoration. Only, I think, that M. Petersen places them a century too late (VI cent. instead of VII), and that it would have been profitable if he had, in his interesting paper, noticed the striking analogy between these reliefs and the works in metal discovered in the South of Russia.—S. R. in *RA*, Feb., '96.

**KAPPADOKIA.**—M. SCHAEFFER has studied, from the military point of view, the fortifications of Boghaz-Keui (*BPW*, 1895, p. 670). He distinguishes three periods in the works of defence, among which some show a remarkable knowledge of the subject. Before the principal door of the large building at the south, was found a tablet of terracotta with a cuneiform inscription.—S. R. in *RA*, Dec., '95.

**KLAZOMENAI.**—PAINTED TERRACOTTA SARCOPHAGUS.—M. SALOMON REINACH has presented to the *Académie des Inscriptions* a water-color drawing of a terracotta sarcophagus adorned with paintings which was discovered at Klazomenai, near Smyrna, and recently placed in the museum of Constantinople. Since 1882, when the first two sarcophagi were discovered, the number of objects of this kind has increased to twenty. The Louvre is in possession of three, two of which are almost entire and one a large fragment. They are probably the most ancient monuments of Greek painting in Asia. M. Reinach attempts to establish that they are all anterior to the year 550, which places some of them as far back as the year 660, and that their authors are under the influence of the famous painting of Bularchos which was acquired by Kandaules. In this painting, which represented a battle of the Magnesians and Ephesians, the Magnesian horsemen were accompanied by their dogs of war, a detail which appears on many sarcophagi. The authenticity of the anecdote of Pliny on the painting of Bularchos is thus also defended against the doubts of Welcker, with whom many modern critics have agreed.—*CA*, '95, p. 206.

**KYZIKOS (MYSIA).**—A basrelief from Kyzikos, belonging to the Museum of Tchimli-Kiosk, represents a chariot drawn by two horses

on the gallop; it is an interesting Ionian work of the VI cent., which M. Jobin has republished (*BCH*, 1894, p. 493), comparing it very justly to a terracotta plaque, preserved in the *Cabinet des médailles* (Rayet, *Études*, pl. IV).—S. R. in *RA*, Dec. '95.

**LAMPSAKOS** (MYSIA).—Sabri-efendi, in digging in his field, discovered five tombs, which, among other objects of small value, contained a gold ring. On the bezel of the ring was most artistically engraved a draped Aphrodite seated, holding in her hand a long stick with which she threatens Eros who is standing before her. The Direction of the Museum at Constantinople, hoping that they were on the track of a rich necropolis, made some further excavations. They found ten other tombs; from one of them they took a wreath of olive-leaves in gold; in others were found autonomous silver coins of Lampsakos, in a fine state of preservation, also small fragments of glazed pottery with representations in relief, etc. M. Joubin, who was present during the excavations, tells me that there were also taken from the tombs many fragments of red-figured vases of the close of the fifth cent.; on one of them is a figure of Priapos, the god of the Lampsakians.

At BIGA, near Lampsakos, was accidentally found a necropolis of the Roman period; the objects discovered comprise glass bottles of different forms and colors, common pottery, a figurine in terracotta representing a winged genius standing, playing with a dog, of very ordinary workmanship.—S. REINACH in *RA*, Dec. '95.

**LYDIA.**—**DYONYSSOS BASSAREUS.**—Mr. WILLIAM RIDGEWAY, in the *Classical Review* (x. p. 21), offers a solution of *Bassareus* (a surname of Dionysos in Lydia) as protector of the vines from the fox (*βασσάρα*), which was the chief enemy of the ancient vinegrower. Mr. R. sees in Dionysos Bassareus an analogue to Apollo Smintheus as protector of the grain crops from the mice (*σμήνθος*, a mouse), and to Apollo Lukeios (or *Lukoktonos*, wolf-slaying) as the protector of the flocks from the wolves (*λύκος*, a wolf).

**LYKIA AND KARIA.**—THE FRONTIER.—On the frontier of Lykia and Karia the Gargy Chai, the only perennial stream running into the Telmessian Gulf, is rightly identified by Kiepert with the overflowing Glaukos. Pliny, the only geographer who mentions the Glaukos, says that it had a tributary, the Telmedios. If the Nif Chai is merely a tributary of the other it must be the Telmedios. If so, the name of Telmedios, a city which was on the Glaukos, must be given to the only ruins in the valley, at It-hissar, a site discovered by MM. Collignon and Duchesne, but not exactly described. It stands on the western bank of the river not far below its source. In the cliffs on the southeastern side are about a half-dozen rock-tombs. Originally there were more, but the rest have been covered by a landslip. On one, a temple-tomb, was an



illegible inscription in Greek letters of a good period; and in a ravine below are many ancient cut stones including bases of statues. Telandros is put by Pliny among the inland towns of Lykia, by Stephanos Byzantinos in Karia. It is mentioned in the Attic tribute-lists. Immediately to the west of the Glaukos, Pliny names Daidala, which is rightly identified by Hoskyns with the fortress of Assar in the valley of Ineje, which seems to be marked twice over in Kiepert's map. Hoskyns' identification has been accepted with some doubt, because the usually accurate Stadiasmos puts Daidala only fifty stades from Telmessos. It was always a very small place, although often mentioned because it happened to be the frontier town of Lykia and Karia. The boundary was ethnical, not merely political, for a few miles to the east are found the Lykian inscriptions of Macri, and a few miles to the west the Karian inscription of Charopia. Accordingly, our earliest authority puts the frontier somewhere on the Gulf of Macri, and it is fixed more definitely between Telmessos and Daidala by Stadiasmos. After numerous changes since the year 43 A. D., the new boundary was probably made the wide river Indos (Doloman Chai). The next place named by the authorities is Krya, and since no ancient site is known between Güjek and Kapu except Charopia this is probably that site, the distance agreeing very well with Stadiasmos. The remains are surprisingly scanty, consisting of some traces of rock-cut steps, a small fragment of ancient wall, and parts of some mediæval buildings. Some early importance is indicated by a number of pigeon-hole tombs and some rock-cut tombs.

Three and a half hours beyond Güjek, almost on the borders of the Dolomon plain, on an eminence are the ruins of an ancient town. The acropolis is well preserved and built of large square blocks. It has five gates, one of which is provided with an external stairway. Careful search failed to discover any vestige of public buildings, built-tombs or other monuments, only tombs of the pigeon-hole character were found. There are strong reasons for believing this to be the long sought Kalynda. Pliny puts, after Krya, *flumen Axon, oppidum Calyndna*. The river Axon can only be the Garkyn Chai, and close to that stream only a few miles from the sea are these ruins. Kalynda derives its celebrity almost entirely from the fact that a Kalyndian ship was run down by the Artemisia at Salamis. A passing reference in Herodotos and one in Polybios are the only historical notices, but it is said on good authority to have coined money. Kalynda was certainly in this neighborhood, and any more important ruins could hardly have escaped notice. Near the head of the Garkyn Chai, where a little side valley runs down, is a much injured temple-tomb once very beautiful, also the walls of a castle or very small town with many sarcophagi all



broken but one, which has an illegible inscription. There are few other ancient remains in this region.—W. ARKWRIGHT, in *JHS*, 1895, p. 93.

**MAGNESIA** (ON THE MAIANDROS, LYDIA).—M. HILLER VON GAERTRINGEN has entirely uncovered the ruins of the theatre of Magnesia. As usual, there were found the plans of a Greek and a Roman edifice superposed and united. The most notable feature of the theatre is the existence of a subterranean passage which leads from the centre of the orchestra to the interior of the stage-constructions. A similar tunnel had already been noticed in the theatre of Eretria.—*REG*, VIII, 403.

M. KERN showed to the Archæological Society of Berlin a map of Magnesia drawn by M. Humann. It is the Magnesia founded by Thibron in 399, for the ancient city has completely disappeared under the alluvial deposits of the Maiandros. The greater part of the monuments had been identified; and the situation of the necropoli (one on the west, and the other on the road to Priene) had been determined (*BPW*, 1895, p. 892)—*RA*, Feb., '96.

**MAGNESIA** (ON MT. SIPYLOS, LYDIA).—An Armenian, while setting out vines on the Byzantine citadel, discovered two well-preserved statues and a signature of the sculptor MENAS, son of the Pergamenian Ajax (*BCH*, 1894, p. 541).—*RA*, Feb., '96.

**MYRINA** (MYSIA).—Among the recent additions to the collections of terracotta figurines in the British Museum, is one found at Myrina in Asia Minor, the other at Eretria in Euboia. The first represents a youthful winged male figure leaning on a pillar and burning a butterfly over the flame of a small altar at its base. The statue is of very good workmanship, the drapery, wings and hair are so disposed as to form a background for the figure, which is entirely nude with the exception of a chlamys fastened on the right shoulder and thrown back over the left. Each feather of the wings is carefully indicated while the curves of the body are further emphasized by the folds of drapery added for greater effect. The attitude is a familiar one. In his left hand he holds a butterfly over the flame of an altar, while the right hand is held up to his face as if to shut out the sight of the victim's suffering, but to judge by the executioner's expression he was not affected otherwise than pleasantly by his occupation. We are forced at once to conclude that there is here some allusion to the relation of Eros with Psyche, but the Psyche myth as we know it had no literary existence until Apuleius gave the names of Cupid and Psyche to these personages. There is little in common between the Psyche of Apuleius and the Psyche of classical art, except their union with Eros. The former is a wingless, mortal maiden persecuted by Aphrodite on account of her beauty, the other is the winged companion of Eros. In this winged Psyche, literature aided by the Pla-

tonic conception of a winged soul may have embodied the soul ( $\psi\chi\acute{\eta}$ ) of man, but we cannot prove that she had any distinctive name until she appears with butterfly wings, obviously given because of the double meaning of the word  $\psi\chi\acute{\eta}$ . Later these became her distinctive attribute and the butterfly was even substituted for her. All three forms appear on Pompeian wall-paintings. In some of the ancient representations of this subject, Eros is represented as weeping bitterly over his task; in others as performing it mischievously. This terracotta from Myrina differs from both of these conceptions in several points. Here Eros is simply burning the butterfly over an altar, not over a torch as in most of the other cases, and is perfectly indifferent to the fate of his victim, in spite of the fact that he interposes his hand between his eyes and his victim.—G. A. HUTTON, *JHS*, 1895, p. 132.

**PERGAMON.**—The  $\epsilon\acute{\alpha}\rho\mu\omicron\nu\acute{\iota}\alpha$  of Feb. 20 signalizes, on the acropolis of Pergamon, a dedication to Zeus  $\mu\acute{\epsilon}\gamma\iota\sigma\tau\omicron\varsigma$ , to all the gods and all the goddesses. Therefore, the acropolis of Pergamon still conceals inedited texts (*BCH*, 1894, p. 538).—S. R. in *RA*, Dec. '95.

**PHRYGIA.**—A paper on Gordion, with a map, has been published by M. E. Naumann in the *Festschrift* of the geographical society of Munich (1894). I only know the title of it from the *Anzeiger* (1895, p. 140).—S. R. in *RA*, Dec. '95.

**PONTOS.**—A new series of inscriptions from Amisos. from Laodikeia of Pontos, from Komana, and from Cæsarea, copied by P. Girard, have been published by M. Th. Reinach (*REG*, 1895, pp. 77 ff.).

**AMISOS.**—In laying the railroad from Samsoun to Baffia, the workmen discovered fragments of a bronze statue of an emperor, of natural size, which appears to be of the III cent. A. D. It is covered with a beautiful green patina and can easily be restored.—S. R. in *RA*, Dec. '95.

**TCHAN.**—A Turkish peasant, working in his field at Tehan, discovered a bronze statuette 13 cm. high, which was sent to the Museum of Tchimli-Kiosk by way of the Dardanelles. The patina is of a beautiful light-green color. The head, which bears a helmet, is entirely corroded on the front; the crest had been anciently broken. I owe to the kindness of M. Baltazzi a photograph of this very curious figurine, of which the analogy with certain Etruscan Minervas is striking (p. ex. Sacken, *Bronzen*, pl. XVIII, 2; Froehner, *Musées de France*, pl. 20).

I read a paper on this subject at the *Académie des inscriptions* (July, 1895). On this occasion, I endeavored to establish that this type of Athena is that of the Athena Lindia, a colossal figure preserved at Constantinople up to the XIII cent.; and that the Athena Promachos of Pheidias is known to us by the statuette in the Museum at Boston discovered near Coblenz (cf. my *Bronzes figurés* No. 12).—S. R. in *RA*, Dec. '95.

**TROIA (MYSIA).—EXCAVATIONS IN 1894.**—The excavations of Dr DOERPFELD in Troy during the year 1893, reviewed in this JOURNAL 1895, p. 495, were resumed by Dr. Doerpfeld in 1894 in company with H. WINNEFELD and H. SCHMIDT, archæologists, and A. GOETZE, prehistoric archæologist. The definite aim of these investigations was to more thoroughly examine City VI and to ascertain whether there was a city and necropolis in the adjoining plain. These excavations have resulted in substantial additions to the plan published in *Troja, 1893*. The surrounding-wall was first examined with the result that all of it, with the exception of the northern portion, may be now defined. The recovered portion measures some 300 m. in length; the destroyed portion about 200 m. In plan this wall was a regular polygon in each outside corner of which there is a slight projection, instead of the simple angle. The purpose of these projections is doubtful. They seem to have served here merely an artistic purpose, since they are no greater than from 0.10 to 0.30 m. in depth. They seem to be the historical survivals of projections which served some useful purpose of defence. The wall measures from 4.60 to 5 m. in thickness at the base and is sharply inclined. Above this base the wall was perpendicular and was only from 1.80 to 2 m. in thickness. In construction it surpassed other city-walls of the Mykenæan period. It is not uniformly well built. This, however, seems not to be due so much to a difference in period, as to a rapid improvement in the art of building. Three gates and one door have been discovered. The door which is found in the northeast tower has been already described in *Troja, 1893*. The first gate is south of this tower and is well protected by an extension of the outer wall. The second gate lies to the southeast of the citadel and seems to have been the chief entrance. It corresponds in situation to the older gate of the second city and to that of the Roman Ilion. It is 3.20 m. broad and protected by a strong tower on the left. Two high quadrangular piers stood in front of this gateway, reminding us of similar piers in Kypros. The third gateway lies to the southwest and was blocked up during the Mykenæan period. Whether there were any gates on the north side of the acropolis is unknown.

Of the three towers which were excavated—one near the principal entrance has been already mentioned; it contained a central room. A second larger tower projects beyond the eastern wall and served as a defence for the eastern wall and of the eastern entrance. It contained a room 6.80 m. broad by 4.50 m. deep and seems to have been entered only from above. The third tower in the northeastern angle of the citadel was discovered in 1893, but not fully excavated. It measures 18 m. in breadth by 9 m. in depth. This huge tower with its heavy protecting walls served as a defence for the chief spring of the citadel.



This spring seems to have been destroyed in the Greek period, when the great flight of steps beyond this tower was built. Another spring of the Mykenæan period has been discovered, and a third, probably of later date, over which a circular marble building was erected.

Inside of this city-wall several additions have been made to the buildings described in *Troja, 1893*. Three of these are found to have on their southern sides the same system of angular projection that characterized the city-wall. Between these buildings and the city-wall on the southern and eastern sides was originally a broad pathway, which before the destruction of the city was largely taken up by a series of small rooms in which were found large *pithoi* which were used to contain oil, wine, and water. The portion of the citadel extending from the chief entrance to the *propylaion* of the temple of Athena has been left unexcavated. Many small objects were found of no special value, chiefly fragments of native pottery and Mykenæan vases. Some excavation was also carried on in the lower strata resulting in the discovery of an additional portion of the wall of City II. The eastern peristyle of the sanctuary of Athena was also discovered and a third Roman theatre. Some evidence was also found of a lower city, belonging to the Mykenæan period, apparently without walls. The many graves which were found belong to the Roman period. The intention to excavate the tumuli of the Troad, in which it was hoped to discover Mykenæan tombs, was unfortunately thwarted by the authorities.—W. DOERPFELD, *Mitth. Athen.*, 1894, pp. 380–94.

Herr WINNEFELD reported these excavations to the Archæological Society of Berlin, *Arch. Anzeig.*, 1895, p. 12; *Berl. Phil. Woch.*, 1895, p. 1468. CHR. BELGER in the *Berl. Phil. Woch.*, 1895, Nos. 47, 48, reviews Dörpfeld's *Troja, 1893*, and E. Bötticher's *Troja im Jahre 1894*. Bötticher's fanciful theory, to which he adheres with so much pertinacity, receives little mercy in Belger's hands.

Dr. DOERPFELD finished in 1894 the exploration which he had begun in 1893 on the site of the excavations of Schliemann at Hissarlik (Troia). It appears to be established that Schliemann, carried away by his zeal, had overlooked the very end which he wished to attain, and that the burnt city, which he thought to be the real Troia, is a more ancient foundation going back beyond the year 2000 B. C. M. Doerpfeld discerned, in one of the layers of ruins (discovered but disregarded by Schliemann), a city which must be the Ilios of Priam contemporaneous with the Mykenai of Agamemnon; he removed the surrounding walls, the towers, and some of the houses that filled it. It is to be understood that this little acropolis, analogous to that of Tiryns, is not the whole of the city but simply its citadel, which



Homer called *Pergamos*. It was surrounded, lower down, by a city reserved for the habitation of the common people, some traces of which also have been found.—*REG*, VIII, 401.

### KYPROS.

WERE THE FIRST INHABITANTS OF KYPROS HITTITE-PELASGIANS?—P. DE CARA (*Civiltà cattolica*, 1895, pp. 143, 427) has entered upon a study of the Hittite-Pelasgians in the islands of the Aegean Sea beginning with Kypros. The first inhabitants of the island were not Phœnicians but Pelasgians who came from Syria, that is to say Hittites. King Kinyras is *Kiv-ap*=the Canaanite (the country of Canaan is called *Kinahhi* in a tablet from Tel-el-Amarna). The name of the island itself would be explained by that of the Kafti (Κήφρι); the other name, *Σφήκεια*, would be identical with *Κηφ-εια*, that is to say, the island of the Kephenes Syrians. The Egyptians called it *Asi* (Maspero) or *Asebi* (Brugsch), at the Ptolemaic epoch *Assinai*. M. Maspero thought that the name of *Asia* was derived from it, but P. de Cara does not think so, *Asi* and *Asi-a* not being other than (*Kh*)*ati* and *Kh(atia)*, that is to say, various forms of the name of the Hittites. If there are not found at Kypros monuments similar to those of Asia Minor and of Kappadokia it is because the Hittites who peopled it separated themselves at an early period from the rest of the race, and because Kypros, from the end of the XVI century, was subject to the Pharaohs. The Kypriote syllabary is nevertheless of Hittite origin, as it could not have been borrowed from any of the other occupants of the island, but it is not necessary to admit that it is derived from the monumental epigraphy of the Hittites: on the contrary, everything leads us to think that it belongs to their demotic writing. Passing then to Rhodes, the author treats of the Korybantes, then of the Idaean Daktyloi and of the Telchines, whom he considers as Hittites, and importers of the metallurgy and the worship of the Great Asiatic Mother. Finally he suggests that the *Saturnus* of the Latins has nothing in common with *saturare*, *sationes*, but that it is simply the *Set* or *Sutekh* of the Hittites, *Set-ur*=*Sat-ur* signifying "the great Set." The Korybantes, sons of Kronos (Saturnus), are metallurgists; now the word signifying iron, *σίδηρος*, is not of Greek origin, but signifies *the metal of Set*. The golden age of Latium, *Saturno rege*, would be that of the introduction of the metals into Italy by the Hittite-Pelasgians.

In the *Academy* (1895, I, p. 446), M. Sayce published a rather superficial account of the first volume of the *Hethei-Pelasgi*. He refuses to discuss the etymologies of the author, but concedes that he has established the existence of a very ancient civilization common to Southern Europe and to Asia Minor. On the origin of this civiliza-

tion the critic is in accord, contrary to me, with P. de Cara and considers it as Asiatic. At the close M. Sayce tells in an interesting manner how he was led in 1876 and 1879 to the "Discovery of the Hittites." See also an account of the same volume by M. Maspéro, in the *Débats du soir*, July 12, 1895.—S. REINACH in *RA*, Feb. '96.

THE SPHINX OF MARION=ARSINOË.—This sculpture at present in the Louvre, which M. COUVE has published after M. O. Richter (*BCH*, 1894, p. 316, pl. VII), is a curious piece of Ionic sculpture of the VI century. I have recently seen, in the possession of M. A. Engel, the photograph of an analogous monument discovered in Spain, which also has been since placed in the Louvre. The article of M. Couve is extremely well done and contains very just comparisons, for example, with the Aphrodite of the dove at Lyon.—S. REINACH in *RA*, Dec. '95; cf. *AJA*, x. 97.

GRÆCO-PHœNICIAN ARCHITECTURE.—At a meeting of the Royal Institute of British Architects, Dr. MAX OHNEFALSCH-RICHTER read a paper on *Græco-Phœnician Architecture in Cyprus, with special reference to the Origin and Development of the Ionic Volute*. The lecturer first gave a description of the three royal tombs discovered by him at Tamassos, in Kypros. These sepulchres of a Græco-Phœnician type of architecture were, he maintained, of the seventh and sixth centuries B. C. A feature of peculiar interest in these subterranean stone buildings was the direct imitation in stone of constructions of wood, and this in a perfection which had never before been met with in remains of ancient monuments. Wooden columns, windows, locks, bolts, roofs, were all reproduced in stone. He had found their counterparts surviving in modern buildings of Kypriote villages. Dr. Richter then proceeded to give reasons for his conclusion that the Ionic volute derived from the Egyptian lotus-flower design, and that the same origin was traceable in regard to the Greek palmette and anthemion. The theory which would ascribe the origin of the Ionic volute to the Assyrian sacred palm-tree could no longer be maintained. A small clay model of a sanctuary—evidently a votive offering—discovered at Idalion, in Kypros, some time ago, showed again the two lotus-capitals on the columns supporting the porch. Some Hathor-capitals discovered in Kypros demonstrated the fact that Kyprian artists during the Græco-Phœnician period combined Egyptian, Assyrian, and Greek elements. On one of the columns was sculptured a design of a complicated lotus-tree with winged sphinxes. Dr. Richter next referred to Herr Koldewey, a German architect, who had put forward a new theory, in his book *Neandreaia*, distinguishing between three classes of archaic capitals with curved volutes—the first, with crossed lines, the Kyprian; the second with vertical volutes, called Aeolian; and the

third, with horizontal volutes, called Ionic. These three he considered to be branches all growing out of the same trunk, which was of old Kappadokian origin and which he declared to be the prototype. Herr Koldewey denied any connexion of the Ionic capital with Egypt or with the Egyptian lotus-flower. Herr Puchstein, in his book on the Ionic capital, appeared to be of the same way of thinking. The Kappadokian columns of a baldachino from a rock-relief which had been put in evidence by the above-mentioned authors were extremely simple. The whole volute merely consisted of two spirals connected by a canalis and bent downward. In the upper line of the canalis of this Kappadokian capital, Koldewey saw the horizontal tendency of the Ionic volute to be latent. The two spirals touched the vertical line of the shaft of the column, and in this fact Koldewey saw the vertical tendency of the Ionic volute in the same Kappadokian capital. Dr Richter, however, had found, during the excavations which he had carried out for the German Emperor, a small votive column even more regular and more simple than the Kappadokian column. The canalis above was horizontal and was covered already by an abacus. The spirals also touched the shaft with their inner and lower parts in a more finished and regular form than in the Kappadokian example. He maintained that the columns from Kappadokia, Kypros, the oldest archaic Ionic volutes from Olympia and other places were simplifications of much more complicated Græco-Phœnician volutes, which on their part derived from the Egyptian lotus. A reference to the architectural details of one of the three Royal tombs of Tamassos showed how a complicated lotus-design was changed into a more simple form, and thus prepared the way for the formation of the Hellenic Ionic volute. From an interesting series of Græco-Phœnician Kyprian capitals, with palmettes over the volutes, to which Dr. Richter referred, he showed that the three types of capitals classified by Koldewey actually occurred in Kypros. The Ionic volute, with its beautifully ornamented *kymation*, which belonged to the archaic temple of Artemis at Ephesos, and which had been lately pieced together by Dr. A. S. Murray from fragments in the British Museum, he fully admitted to be the oldest existing example of a pure Hellenic Greek volute. He referred to Dr. Murray's paper, lately read before the Royal Institute of British Architects, showing the great importance of the Ephesian capital preserved at the British Museum, especially since its no less valuable twin-brother, the well-known Samian capital, had disappeared. As a last illustration Dr. Richter exhibited a photograph of an Ionic Greek capital now in the Kypros museum at Nikosia, which was discovered at Larnaka in 1879. In this case there was no ornamental *kymation*



properly speaking. The sole decoration below the lower margin of the canalis and the spiral consisted of two palmettes or lotus-flowers growing out of corners. The upper and lower margins of the canalis were not straight, but considerably concave; and both lines ran parallel to each other. The proportions of the capital were very harmonious and Greek, but it was difficult to date it. The concavity of the lines of the canalis seemed to point to a later date than the archaic Ephesian volute of the Artemision.—*Acad.*, Dec. 28, '95.

[This reads as if Dr. Richter were propounding a new theory of the origin of the Ionic capital. The Royal Institute of British Architects are doubtless aware that the lotiform origin of the Ionic capital was suggested as long ago as 1837 by LEPsius in the *Annali dell' Inst.*, p. 98, and in 1882 for the Kypriote Ionic capital by COLONNA-CECCALDI, *Monuments de Chypre*, p. 69. In recent years this theory has been set forth with convincing thoroughness by Professor W. H. GOODYEAR in this JOURNAL, vol. III (1887), pp. 271-302, and in his *Grammar of the Lotus*, 1891.—ED.]

**KOURION.**—DISCOVERY OF A MYKENÆAN NECROPOLIS.—Following up their excavations at Amathous in 1894, the Trustees of the British Museum chose for their field of operation in 1895 the site of Kourion which General Cesnola's discoveries made famous a number of years ago. It was known that he had left certain spots untouched. These have now been explored under the direction of Mr. H. B. Walters. The special feature of the recent excavations was the discovery of a necropolis dating from the Mykenæan period, and thus apparently confirming the statement of Strabo that Kourion had originally been founded by a colony from Argos. It would seem that this cemetery, which lies on the side of a low hill to the east of the village of Episcopi, represents the site of the original Argive or Mykenæan foundation, and that the city had been transferred to the site now known as the akropolis towards the end of the sixth century B. C., that being the date of the earliest tombs there.

In the Mykenæan tombs, along with pottery of the kind usually known by that name, was found a considerable quantity of rude and primitive pottery of local make, such as is found in Kypriote tombs of the pre-Phœnician period. These vases are hand-made, and decorated either with patterns in white or in relief on a dark ground, or with simple black patterns on a creamy ground. The Mykenæan vases are mostly of a character familiar from Dr. Schliemann's discoveries; but among them are also some specimens of remarkable rarity, in particular two large kraters which belong to a class previously known only by four examples, found on pre-Phœnician sites in Kypros, and a fragment at Nauplia in Greece. The method of decora-



tion is purely Mykenæan, and the clay is probably of an imported kind; but the style of the figures is decidedly rude and betrays local influence. On both vases we have human figures in two-horse chariots, painted in black on a bright-buff ground, and on one is a series of female figures in panels divided by borders, a style of decoration hitherto unknown. The field of each vase is covered with ornaments characteristic of this period. Of vases of the Ialysos type we have a tall, elegant, two-handled cup, painted with cuttle-fish, and a funnel-shaped vase decorated with murex-shells. Another very remarkable and almost unique vase is of a shape known as pseud-amphora, the mouth being covered up and a spout in the side used instead; this vase is decorated with an octopos on either side. In one tomb was found, along with two or three Mykenæan vases of the ordinary type, a sard scarab with Egyptian hieroglyphs, which has been pronounced by competent authorities to bear the name of Khonsu, a deity that was not introduced into Egypt until the xxvi dynasty (666-527 B. C.); moreover, neither the shape nor the material of the gem is such as we are accustomed to associate with an earlier date than the seventh century B. C. In another tomb was found a Phœnician cylinder with a design of a late conventionalized character, which cannot be dated earlier than 600 B. C., and with it were some gold ornaments of a common Mykenæan type. But incomparably the most important object in these finds is a small steatite scaraboid, on which is an intaglio design of a bull lying down. The work is very admirable, the drawing most masterly, recalling the famous Vaphio gold-cups in the museum at Athens. From the shape of the stone and the technical skill employed, it is evident that this gem must belong to a very advanced period of Mykenæan art, possibly as late as 700 B. C. Other gems which may be mentioned are a scarab of Thothmes III, found in a tomb of recent date; a scaraboid with an ibex; and an archaic scaraboid gem set in a silver ring, representing Herakles running. In the later or sixth-century Kourion, one particular site proved to be rich in gold ornaments. It seems very probable that Cesnola's treasure was originally gathered for the most part on this site, and this opinion has been shared by other explorers subsequent to his time. Besides sundry finger-rings, earrings and similar ornaments, a fine pair of bronze bracelets, plated with gold, ending in ram-heads, should be mentioned; also a gold-chain necklace of very delicate workmanship. The only bronze object that calls for special mention was an archaic Greek statuette of a female figure, dating from the sixth century; it had formed part of an elaborate lamp-stand.

Among the vases found in the later tombs is a large *hydria* of black glazed ware, on which figures are painted in thick white, with details

marked in yellow. Many vases with similar decoration but of inferior execution have been found in Southern Italy, and are supposed to have been made at Tarentum. On the site of what appears to have been a temple to Demeter and Kora was found a Greek inscription, recording a dedication to those deities, which has the peculiar interest of being written first in the ordinary Greek letters, and next in the Kypriote syllabary or local alphabet, in which each sign represents, not a single letter, but a syllable—*e. g.*, the first word *Demetri* is written *da-ma-ti-ri*, each two letters being represented by one character.—*Biblia*, Feb., 1896; *cf. London Times*, Jan. 6, '96.

**LARNAKA.**—FOUR PUNIC INSCRIPTIONS.—Among the treasures excavated at Larnaka, in Kypros, in 1894 by Mr. J. L. Myres, of Magdalen College, are four Phœnician inscriptions, which have a considerable amount of interest.

I. The first is inscribed on a stele with a moulded cornice. Below the inscription is a curious device shaped rather like a ploughshare; but what it actually represents it is difficult to say. I can find nothing like it on other figured Phœnician stones. The inscription itself, cut in bold and elegant letters, may be transliterated as follows:

לעברעשתר בן אשמון	"To 'Abd-'ashtar, son of Eshmun,
* חרש עגלת פערל ז	the chariot-smith: he made this. . ."

All the letters are perfectly clear and present no difficulty. The stone is broken at the end of the second line, leaving only the letter י; but the rest of the word may be readily supplied and יברך read, *i. e.*, "may [the deity] bless [him]:" as often on stones from Kypros, *e. g.*, *CIS.* 10, 4. 25. 89, 3. 94, 5, &c. As to the form of the letters, they are of the usual type of Phœnician found in Kypros; א, however, is decorated with a hook at the right end of its lower transverse line, and ל with a hook at the top.

The name of the person who set up the pillar to himself (so I understand the sentence) is 'Abd-'ashtar, "servant of 'Ashtar." On the Phœnician inscriptions the name of the deity always has the feminine ending, 'Ashtar = 'Ashtoreth, the goddess Astarte—*e. g.*, *CIS.* 115, 1 (עברעשתרת), 3, 15, 16, 18, &c.; the only parallel for 'Ashtar is to be found on the Moabite Stone, 1. 17, עשתר כמש. So we have here either a unique instance of the name 'Ashtar in Phœnician, or else an oversight of the stone-cutter, who left out the final *t* by mistake.

The first two words of 1. 2 are clearly חרש עגלת, which I read חרש (חרש) עגלת—*i. e.* "maker of chariots." 'Abd-'ashtar describes himself by his profession: he was a chariot-smith. For חרש *cf. CIS.* 86, 13A (*cf. 2 Chron.* xxiv. 12); 64 חרש רב = ἀρχιτέκτων, 274, 3; but in none of these cases is the word used exactly as here. The word עגלת is found in *CIS.* 346, 3, where the donor of the stele adds after his name עגלת—

i. e., "[maker?] of chariots of wood." The interest of the phrase in our inscription is that it points to the existence in Kypros of a regular trade of chariotsmiths; in this case they were makers of metal chariots, as the word חרש implies. It may be added that the chariot is copiously represented in native Kyprian art from the beginning of the Græco-Phœnician period, while iron was freely worked in Kypros from the ninth or eighth century onwards; ancient workings are found within twenty miles of Kition.

II. The next inscription is a small fragment, cut in larger, coarser letters than No. I. It is as follows:

לשכר	"To Shamar . . .
מצבת	this pillar
לם	to them."

The proper name in full may have been Shamar-baal (*cf.* CIS. 384). At first I was disposed to read the letters לשכר "to the name of R . . .;" but this is not a usage found on the Phœnician monuments. It is better to read the letters as a fragment of a proper name. Both I and II are now in the Nikosia Museum; both were discovered in the necropolis of Kition.

III. The third inscription is cut in small, clear letters round the brim of what was once a marble basin or vessel of some kind. Only seventeen letters have survived:

ארני בן מלקרת בן ככל ע	"his lord, the son of Melqarth, the of Mikal ' . . ."
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The form ארני occurs several times on a group of inscriptions in the somewhat obscure expression בר ארני, which is generally understood as an equivalent for יבד ארני "servant of his lord;" it is just possible that this may have been the phrase here. The א in ארני is only partially preserved; but there is not much doubt about the letter. The last word of the inscription is interesting. ככל is the name of the deity Mikal or Makul (Euting prefers the Mēkîl from כול), usually found preceded by רשף, Reshef-Mikal—*e. g.*, CIS. 89, 3. 90, 2. 91, 2. 93, 5. 94, 5—all from Kypros. The letter ע follows ככל on the inscription; and as Mikal here is evidently the name of a person, I would suggest that the full form of the name was מִכָּל עֶזֶר Mikal-'azar = "Mikal helps," on the analogy of בעל עֶזֶר, Baal-'azar, CIS. 256, 2. 3. At the same time, it is worth noticing that both in No. I and in this inscription, No. III., the divine names Eshmun and Melqarth are used as personal proper names. This stone is now in the Ashmolean Museum, Oxford. The date of these inscriptions cannot be determined with anything like precision; but the forms of the letters would suggest a date early in the Ptolemaic period, at the close of the fourth or the beginning of the third century B. c.



IV. The fourth inscription is the longest and most important. It is cut on a magnificent stele of Pentelic marble, perfectly preserved. Mr. Myres has presented it to the British Museum, where it is now to be seen in the Cyprus room (No. 31). It was found in the same place as Nos. I and II, in the necropolis of Kition, outside old Larnaka. I give a transliteration and rendering:

מצבת או אש ישנא ארש רב סרסרם לאבי לפרסי  
 רב סרסרם בן ארש רב סרסרם בן מנחם רב סרסרם  
 בן משל רב סרסרם בן פרסי רב סרסרם ולאמי  
 לשמובל בת בעלרם בן מלכיתן בן עזר רב חז  
 ענם על משכב נחתנם לעלם

"This is the pillar which Arish, chief of the Stewards (?), erected to his father, to Parsi, chief of the Stewards (?), son of Arish, chief of the Stewards (?), son of Menahem, chief of the Stewards (?), son of Mashal, chief of the Stewards (?), son of Parsi, chief of the Stewards (?); and to his mother, to Shemzabal, daughter of Baal-ram, son of Milkjathan, son of 'Azar, chief of the Treasurers, over the bed of their rest forever."

Some of the proper names occur elsewhere on the Phœnician inscriptions. *Arish* is a common name, *CIS.* 132, 4. 193, 1-2. 196, 3, etc.; *Menahem*, *CIS.* 87, 3. 103 b, etc.; *Mashal* occurs in the compound name *Melqarth-Mashal*, *Carth.* 130, 4-5; *Baal-ram*, *CIS.* 88, 2. 89, 2. 90, 1; *Milk-jathan* occurs frequently as the name of a king of Kition and Idalion; *'Azar* is also found, *Carth.* 27, 5-6. 26, 2. 3-4; the rest of the names are not met with on other inscriptions, so far as I know. The expression על משכב נחתנם "upon their bed of rest," may be exactly paralleled by *CIS.* 46, 2. But the chief interest of this inscription lies in the two phrases רב סרסרם and רב חזענם. As regards the meaning of the first, we may be assisted by the use of the word *sursûr* in Arabic = "intelligent, skilful, one who manages a property well." This is probably not a pure Arabic word; Fraenkel (*Aram. Fremdwörter in Arab.*, p. 186) conjectures that it is a loan-word from the Aramaic כרסור, and quotes in illustration *Pesiqta*, ed. Buber, fol. 45<sup>a</sup>. 3. From the Arabic usage we may suppose that רב סרסרם means "chief of the stewards or commissioners," public officers who administered the property of the state or of the temple. In Rabbinic Hebrew כרסור is frequently found in the sense of "mediator" (see Levy, s. v.); but the Arabic usage seems to be most suggestive.

The meaning of the other expression, רב חזענם, can be determined with greater probability. In Arabic the root *hazana* means "to lay up, to store, to guard;" the noun formed from it, *hâzinun*, is used of "one who guards property;" in the Quran, 39, 73 the plural is used for the keepers or guardians of Paradise. It seems, therefore, likely



enough that this may be the explanation of the word on the inscription: "chief of the treasurers," or custodians of public property.

The form חוענס, which, after repeated examination of the stone, I feel convinced is the true reading, exhibits a noticeable feature. The redundant  $\gamma$  is here a vowel-letter and represents long  $\bar{a}$ . This is a usage not uncommon in the Neo-Punic inscriptions—*e. g.*, נערר for נרר *Carth.* 186, 2. 358, 3. נררע *CIS.* 207, 3. 232, 3. פנ = פנן *CIS.* 188, 1 (*cf.* Schröder, *Die Phön. Sprache*, p. 91f.). But all these examples are from late Carthaginian inscriptions from North Africa; it is certainly curious to find  $\gamma$  used as a vowel-letter on a Kyprian inscription which may be dated about 250 B. C. We must suppose that it is an isolated example, and wait for further discoveries.—G. A. COOKE, in *Academy*, Jan. 18, 25, '96.

A. L. FROTHINGHAM, JR.,  
ALLAN MARQUAND.

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## PINAX AUS ATHEN.



Das hier abgebildete Bruchstück eines thönernen Pinax ist 1891 in Athen beim Bau eines Hauses der 'Οδὸς Ἀριστείδου gefunden worden;<sup>1</sup> östlich davon ist vor nicht langer Zeit ein Stück der antiken Stadtmauer zu Tage gekommen,<sup>2</sup> darnach zu urteilen lag der Fundort schon innerhalb der alten Stadt, aber so nahe an ihrer Grenze, dass es sehr möglich scheint, ein so kleiner

<sup>1</sup> Πρακτικὰ τῆς ἀρχ. ἐταιρίας 1891 S. 63. Die Aristidesstrasse ist die östliche Parallelstrasse der Aeolosstrasse, und führt auf den Platz vor der Kirche der Ἀ.Θεόδωροι (vgl. *Karten von Attika* 1 oder den Plan in Bäderer's *Griechenland*<sup>3</sup> zu S. 35, E 4). Das fragliche Haus ist, wenn man von Norden kommt, das zweite rechts.

<sup>2</sup> *Athen. Mittheilungen*, 1892, S. 449 f.

Gegenstand sei von seinem ursprünglichen Aufstellungsort nach der Zerstörung der Mauern dorthin geraten. Das Fragment, 0.15 m. breit, 0.012 m. dick, ist von der hiesigen archäologischen Gesellschaft erworben worden (Ἀρχαία 5875) und befindet sich jetzt im National Museum (Nr. 1244). Es ist in der gewöhnlichen Technik rotfiguriger Vasen hergestellt; der Pferdekopf in der linken Ecke, Gesicht und Hände der Frau, der Zweig, welchen sie in ihrer Rechten hält und die Kränze, welche wir im Haar aller sechs dargestellten Personen sehen, sind mit weisser Farbe gemalt, ebenso wie die Inschrift am oberen Rande. Von dieser ist leider nur der Anfang erhalten, Πανσανίας ἀν[έθηκεν], in Schriftzügen welche in Uebereinstimmung mit dem Stil erlauben den Pinax gegen 400 vor Ch. anzusetzen. Der Name der Gottheit, welcher dies Anathem geweiht war, ist also ebenso wenig erhalten, wie ihre Darstellung selbst, denn die sechs bekränzten Personen, die wir sehen, sind offenbar der Stifter des kleinen Denkmals, Pausanias mit seinem Weib, welches in der Linken eine Opfergabe zu bringen scheint, und ihren Kindern. Aber der Pferdekopf in der linken Ecke gestattet uns noch einige Schlüsse. Solche Pferdeköpfe in quadratischer Umrahmung gehören bekanntlich zu den gewöhnlichsten Elementen der Heroenreliefs, welche man meist Totenmahle nennt.<sup>3</sup> Es ist eine Abkürzung für die noch manchmal angewendete Darstellung des Pferdes in ganzer Gestalt,<sup>4</sup> die bei den Totenmahlen so typisch ist, dass man vermuten darf, dass unser Pinax eine gleiche Darstellung trug. Allerdings ist diese abgekürzte Darstellung des Pferdes nicht auf die Totenmahle beschränkt, sie kommt auch

<sup>3</sup> Vgl. FURTWÄNGLER, *Sammlung Sabouroff*, I, S. 25, 34. *Journal of Hellenic Studies*, v, S. 105 (P. GARDNER). ROSCHER, *Lexikon*, I, S. 2571 ff., 2583 (DENEKEN).

<sup>4</sup> Zu den von Furtwängler S. 34 aufgeführten Beispielen ist *Gazette archéologique*, VIII, Taf. 9, 2. S. 213 zu fügen. — Vor einiger Zeit sah ich in Privatbesitz ein in Athen nördlich vom Hügel der H. Marina gefundenes Totenmahl von schlechter Arbeit. Es war etwa 35 cm. breit und in mehrere Stücke zerbrochen; es zeigte in typischer Weise den bärtigen gelagerten Mann, die neben ihm sitzende Frau, den rechts von ihm stehenden Mundschenk mit der Amphora, endlich die zu dem Manne herankriechende Schlange. Links stehen einige Adoranten und über ihnen findet sich die gewöhnliche quadratische Umrahmung, in welcher aber diesmal nicht ein Pferdekopf sondern ein nach rechts gewendeter im Schritt reitender kleiner Reiter angebracht ist, welcher in der gewöhnlichen Weise seine Hand über den Kopf des Pferdes erhebt. Die Frau hält ein grosses Füllhorn, nach dessen Inhalt der gelagerte Mann zu greifen scheint.

auf Grabsteinen vor<sup>5</sup> und auf anderen heroischen Darstellungen.<sup>6</sup> Aber bei diesen letzteren ist sie doch so selten, dass die grösste Wahrscheinlichkeit dafür spricht, unser Pinax habe die Darstellung eines Totenmahles getragen. So viel ich weiss ist dies der erste gemalte Pinax mit diesem Gegenstande,<sup>7</sup> der aufs neue eindringlich lehrt, dass die Totenmahle Anatheme waren, und zwar, wie jetzt wol allgemein anerkannt ist, Anatheme an die Heroen der verschiedenen Kategorien. Ich habe einst, trotzdem ich den anathematischen Charakter dieser Monumente nicht verkannte,<sup>8</sup> doch daneben ihre Verwendung als Grabsteine in weiterem Umfang für möglich gehalten und sie in zu engem Anschluss an Friedrichs unter den Grabreliefs anstatt unter den Votivreliefs behandelt.<sup>9</sup> Hiergegen hat Brückner<sup>10</sup> Einspruch erhoben, den als berechtigt anzuerkennen ich um so lieber Gelegenheit nehme, als in jüngeren Behandlungen der Frage mehrfach von anderer Seite auf diesen Einspruch hingewiesen worden ist.

Athen.

PAUL WOLTERS.

### Ἡ Δ Τ Π Ο Τ Ι Σ .

In den *Harvard Studies*, II, S. 89 ff. hat Herr Rolfe die wenigen Vasen zusammengestellt, deren antike Benennung dadurch gesichert ist, dass sie ihren Namen aufgeschrieben zeigen. Dieser Liste sind zwei weitere Gefässe hinzuzufügen. Das eine, welches nach einer von Herrn E. Pottier freundlichst zur Verfügung gestellten Photographie hier abgebildet ist, stammt aus der Sammlung Campana (vgl. den Katalog derselben unter Classe I, Serie VIII, Saal H, Nr. 24) und befindet sich jetzt im Louvre (Fig. 1). Es ist erwähnt von De Witte, *Description des collections conservées à l'*

<sup>5</sup> Vgl. LE BAS-REINACH, *Voyage archéologique, Monuments figurés*, Taf. 110, 2. *Sitzungsberichte der Wiener Akademie*, 1872, S. 328 (Taf. 2, 1), 330. A. H. SMITH, *Catalogue of Sculpture, British Museum*, I, Nr. 745. ROSCHER, *Lexikon*, I, S. 2583 Anm.

<sup>6</sup> ROSCHER, *Lexikon*, I, S. 2570, 2583. Zu der Thonplatte in Korfu ist auch RIEMANN, *Les îles ioniennes*, I, S. 51, 4, zu vergleichen.

<sup>7</sup> Auf einer gemalten Vase erscheint er schon, *Arch. Anzeiger*, 1890, S. 89.

<sup>8</sup> *Arch. Zeitung*, 1882, S. 309. <sup>9</sup> *Berliner Gipsabgüsse*, S. 327.

<sup>10</sup> *Ornament und Form der attischen Grabstelen*, S. 83.



*hôtel Lambert*, S. 116, und besprochen von E. Miller in der *Revue archéologique* N. S. 1862, VI, S. 90. Seine Höhe beträgt 0.20 m., sein Durchmesser 0.26 m.; es ist ganz schwarz gefirnisst bis auf den horizontalen Streifen in der Höhe der Henkel, in welchen mit demselben Firnis das Wort ΗΔΥΠΟΤΟΣ eingeschrieben ist.

Das zweite Gefäß ist im östlichen Lokris, vermutlich in der Nähe von Ἀταλάντη gefunden worden (Fig. 2). Es ist 0.05 m. hoch und hat einen Durchmesser von 0.105 m.; es ist wie das erstgenannte schwarz gefirnisst, aber die Inschrift ΗΔΥΠΟΤΟΣ ist diesmal, ebenso wie die horizontalen Linien darüber und darunter mit gewandter und sicherer Hand eingeritzt.



FIG. 1.—VASE AUS DER SAMMLUNG CAMPANA.

Das Wort ἡδύποτος wird von Homer an als lobendes Beiwort des Weines gebraucht. Miller hat dafür noch mancherlei Beispiele zusammengestellt und auch das Adjectiv auf der Vase Campana auf das Getränk bezogen, eben dasjenige, welches man aus dem Gefäß genießen sollte. Aber natürlicher ist es doch, das Wort auf das Gefäß selbst zu beziehen. Κύλιξ ἡδύποτος, wie ein Erklärer des Gregor von Nazianz sagt (Miller, S. 92) ist dafür allerdings keine Parallele, weil dort κύλιξ metaphorisch für den Trank steht, wol aber der nicht seltene Name eines Gefäßes, das Athenaios, XI, p. 469<sup>be</sup> mit Beziehung auf Lynkeus als ἡδυποτὶς anführt und als rhodisches Fabrikat nennt, das den aus Attika stammenden therikleischen Gefäßen Concurrenz gemacht und vor ihnen den Vorzug der Leichtigkeit und Billigkeit vorausgehabt

habe. Erwähnt wird das Gefäss auch von Hesychios s. v. und von Pollux, VI, 96, vor allem aber kommt es häufig in den Schatzverzeichnissen griechischer Heiligtümer vor.<sup>1</sup> Zu ἡδύποτις wird man sich wol ebenso gut κύλιξ ergänzen wie zu ἡδύποτος, und in den delischen Inschriften wird eine ἡδύποτις wirklich auch als κύλιξ bezeichnet,<sup>2</sup> zufälliger Weise dasselbe Weihgeschenk der Echenike, welches uns schon aus Athenaios bekannt war. Die ἡδύποτος aus Lokris entspricht ja auch im Wesentlichen der bekannten, sogar inschriftlich gesicherten<sup>3</sup> Form der Kylix, ohne allerdings die Eleganz der attischen Schalen zu erreichen, die Vase Campana würde dagegen wol niemand von selbst dem



FIG. 2.—VASE AUS LOKRIS.

Begriff κύλιξ untergeordnet haben. Und doch muss man gestehen, dass diese beiden als ἡδύποτος bezeichneten Gefässe sich nicht stärker von einander unterscheiden als die beiden durch ihre Inschriften als Lekythos gesicherten<sup>4</sup> oder gar die beiden κότυλος, von denen der eine einen schlanken langen Fuss zeigt, der dem anderen völlig fehlt.<sup>5</sup> Es ist das ein neuer Beweis dafür, wie weit die Alten von einer ausgebildeten und pedantischen Terminologie der Vasenformen entfernt waren, und eine Warnung für uns, bei dem Versuch die Namen antiker Gefässformen festzustellen, nicht die Unsicherheit zu vergessen, welche schon im Altertum auf diesem Gebiet geherrscht haben muss.

Athen.

PAUL WOLTERS.

<sup>1</sup> *Corpus inscriptionum Graecarum Graeciae septentrionalis*, I, Nr. 3498, Zeile 7 (vgl. *Hermes*, 1890, S. 621) aus Oropos. *Bulletin de corr. hellénique*, 1882, S. 30, Zeile 7. 113. 1883, S. 110, 112, 116. 1891, S. 119, aus Delos. Nebenformen davon sind ἡδύποτιον: *CIA.* II, 2, Nr. 835, Zeile 64. 836, Zeile 34, 60, 81. 839, Zeile 10 aus dem Asklepion in Athen, und ἡδύποτιδιον: *Corpus inscriptionum Graecarum Graeciae septentrionalis*, I, Nr. 303, Zeile 72 aus Oropos. *Bulletin de corr. hellénique*, 1882, S. 92 Anm. 2. 112 aus Delos.

<sup>2</sup> *Bull. de corr. hellénique*, 1882, S. 114. DITTENBERGER, *Sylloge*, S. 508 Anm. 6.

<sup>3</sup> *Harvard Studies*, II, S. 99. <sup>4</sup> *Ebenda*, S. 97. <sup>5</sup> *Ebenda*, S. 99.

## GROTESQUE FIGURINE.

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The terracotta statuette, given of half size in the accompanying plate, was purchased in Naples, in 1877, and was represented to



GROTESQUE TERRACOTTA FIGURINE FROM CAPUA.

have been found in Capua. It is evidently a companion-piece to *une figurine grotesque en terre-cuite, qui est entrée en Louvre avec la collection Campana*, referred to by S. Reinach in an article in Daremberg et Saglio, *Dict. des Antiq. Gr. et Rom.*, s. v., CUCULLUS, p. 1578, fig. 2091; where a small engraving of it is given, reproduced by E. Pottier, *Les Statuettes de terre-cuite dans l'antiquité*, p. 225, fig.

79. The face and dress are precisely like the present figure, except that the hood is thrown back.

The article in Smith's *Dict. of Gr. and Rom. Antiq.*, (3d. ed.) s. v., PAENULA, is illustrated by a statuette in *British Museum*, wearing a similar cloak with a hood. It is there stated that *there is no monumental evidence of Marquardt's theory that Cicero's expression, SCINDERE PAENULAM (ad Att. xiii. 33), refers to a custom by which the host unbuttoned his guest's cloak on his arrival; none of the representations shows anything like buttons.* But it will be noticed that the present figure shows plainly a pair of buttons, or clasps, fastening the cloak at the throat.

I would venture the suggestion that these two figurines may possibly represent the MACCUS, the buffoon or punchinello, of the early Atellane plays. One of the stock characters in those farces is figured, from a small terracotta in the Louvre, in an article by G. Boissier, in *Daremberg et Saglio, s. v., ATELLANAE*, p. 514, fig. 591; reproduced by Pottier, *Les Statuettes, etc.*, p. 225, fig. 78. Three small bronzes, described as representations of MACCUS, are contained in the collection of the National Library at Paris, which do not present nearly such a harlequin aspect as the present figure: see Chabouillet, *Cat. des Camées, etc., de la Bib. Imp.*, p. 521, Nos. 3096-3098; Babelon et Blanchet, *Bronzes antiq. de la Bib. Nat.*, p. 434, figs. 986-988.

In the *British Museum* there are four similar terracotta statuettes, purchased with the Castellani collection, but neither of them seems to represent the *Maccus*. These were first published in *The London Illustrated News*, Nov. 22, 1873, and are described by Mr. A. S. Murray as *a unique set of figures of Roman actors, the miser, the glutton, the parasite, the thief, which were conventional types of character in the Roman comedy. These four figures stand from six to eight or nine inches high.* They have been most carefully studied and figured by M. Hertz in the *Archäologische Zeitung*, 1873. 4, p. 118, Taf. xii; and two of them are reproduced in Baumeister, *Denkmäler, s. v., Ludtspiel*, p. 831, figs. 915. 6.

The present figure certainly presents an exceedingly modern aspect, and we seem to see in it the prototype of the Punchinello of our own day.

HENRY W. HAYNES.

Boston, March 25, 1896.



PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL  
STUDIES AT ATHENS.

THE GYMNASIUM AT ERETRIA.

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In the excavations at Eretria in 1895 our first object was to complete the work begun in the theatre four years earlier. In connection with this work, however, we undertook the excavation of a sufficient area about the row of large basins discovered at the foot of the acropolis in 1894, to ascertain whether they belonged to a building, and if so, to what sort of a building.

I should have preferred to break ground at a point about fifty metres further south, where a sort of terrace-wall protruded from the ground. But, as grain nearly ripe was standing all about this wall, I began at the basins, and worked out from them. On the first day we cleared enough to the west of them to ascertain that they stood backed up against the east wall of a room with a pavement of pebbles set in cement. On the south side of this room we found a doorway, and in the doorway a marble *anthemion*, a headless bust with drapery over the shoulder, and a fragment of an inscribed base. Here, then, were represented architecture, sculpture, and epigraphy—not very brilliantly to be sure, but enough so to make a hopeful beginning. We went on uncovering room after room during a period of over twenty days, laying bare an area, roughly speaking, of 100×150 feet, of which we here present a plan (FIGURE 1).

Although this building, or complex of buildings, may have extended further to the east and to the west, even on these sides it seems to have, partially at least, natural boundaries in the long continuous walls to the east and west, respectively, of our excavated area. To the north and south we have absolutely sure boundaries. To the north the slope of the acropolis has been cut away so that the face of the native rock and several courses of

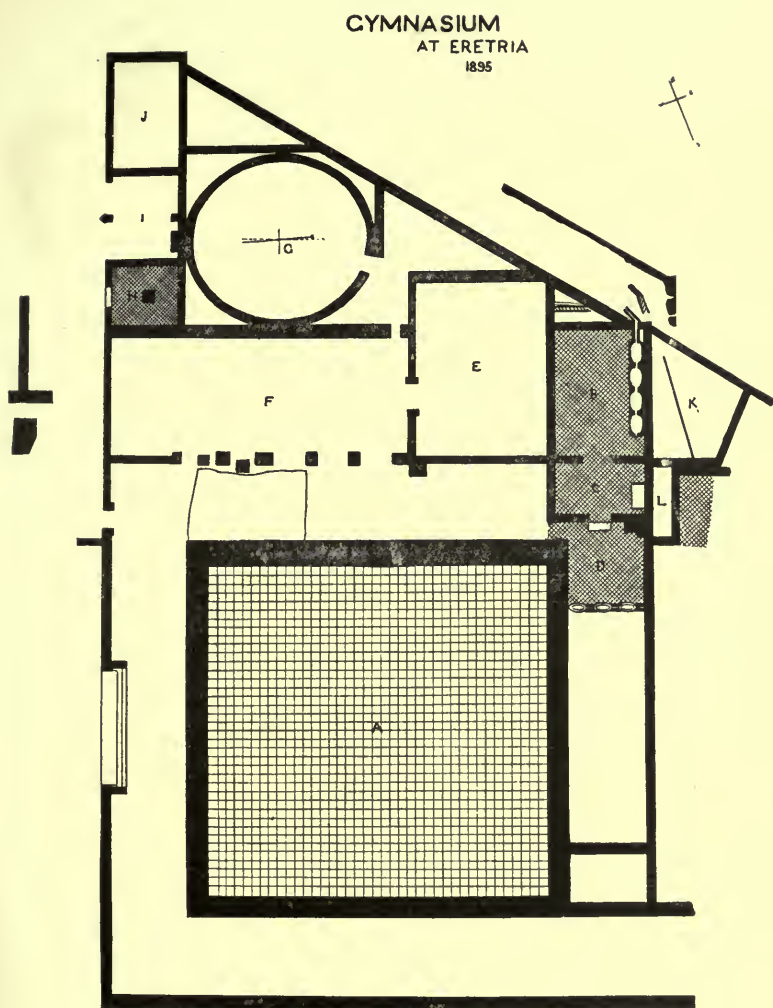


FIGURE 1.

laid stone form at the same time the north wall of this building and the retaining wall to a terrace or whatever lay to the north. On the south is another terrace-wall badly broken, but once perhaps as high as that to the north, *i. e.*, six or eight feet high. So we have a terrace on a hill-side prepared in the usual way by cutting away from the upper side and filling in at the lower side, as at Eleusis, Delphi, and elsewhere. We found no trace of steps leading from our terrace either up or down, but this is not conclusive as regards such connection with the lower level to the south, inasmuch as the terrace-wall on that side, being much exposed, was considerably broken away.

By our method of beginning, not knowing exactly in what direction we were likely to proceed, we were led to throw the earth from the rooms nearest the basins upon the southern part of the building, which, before that addition, had been covered by only about two feet of earth. Through this difficulty of our own making we were obliged in the end to leave a part of the building still covered. But we followed up the lines of wall sufficiently to secure the ground-plan of the whole. Of this whole, the longest part was the square *A* with the long and narrow spaces surrounding it. *A* was probably an open court surrounded by colonnades. No roof-tiles were found in it, which was true of no other space excavated. The enclosing wall of *A* is thick enough (1.30 m.) to be a stylobate for columns, which is not the case with any of the other walls about it. That no traces of columns should appear is not surprising. There was probably another course to this wall. The surface of what now remains is lower by 0.20 m. than the tile-flooring of the space just to the north of the square. This part is not unlike the palaestra at Olympia, only a good deal smaller. We have here, in fact, the simplest form of a gymnasium, containing the bare essentials — an open space for exercising and porches or rooms about it for retiring. But the proof that what we have found is actually a gymnasium or a part of a gymnasium, is not drawn from this form. The idea which we had conceived before we got beyond the first room with the basins, that we were in a gymnasium, was indeed much strengthened by the discovery of this court. But it was the gymnastic inscriptions, one surely *in situ*, and another contain-

ing the prescription that it be set up in the gymnasium, which lifted the matter beyond the range of doubt. We have thus made another advance in the topography of Eretria, moving on with no Pausanias to guide us. In the work of the previous year we discovered the very substantial and regular foundations of a temple adjacent to the theatre, which from this fact alone we felt authorized to identify with the temple of Dionysus. We had then, however, no inscription to justify our name, but in this case our identification rests on the sure testimony of inscriptions.



FIGURE 2.—ERETRIA GYMNASIUM WITH ACROPOLIS IN BACKGROUND.

The gymnasium of Eretria is referred to in the inscription published by Rangabé in his *Antiquités Helléniques* (II. p. 266, No. 689) as a place for setting up one copy of that inscription, but until now it has not been known in what quarter of the city it stood. Rangabé's report of the provenience of the inscription referred to is indefinite: *dans les ruines d'Éretrie* is only just explicit enough to make us pretty certain that his inscription was the copy which was to be set up in the gymnasium, and not the other copy, which was to be set up in the temple of Artemis Amarysia, which was certainly a mile or more distant from the city. So it needed only a little more explicitness to allow us to



locate the gymnasium exactly. If the inscription were really found where we have excavated, it is strange that nobody made any combinations and conclusions when the draped male statue now in the central museum (Kabbadias, No. 244) was dug out in 1885 from the very heart of the gymnasium, as we now know it. One man, indeed, after our excavations did assert, what is of course probable enough in itself, that the inscription was found here. But of all this I heard nothing until after I had been led by a lucky chance to the spot. During the work at the temple of

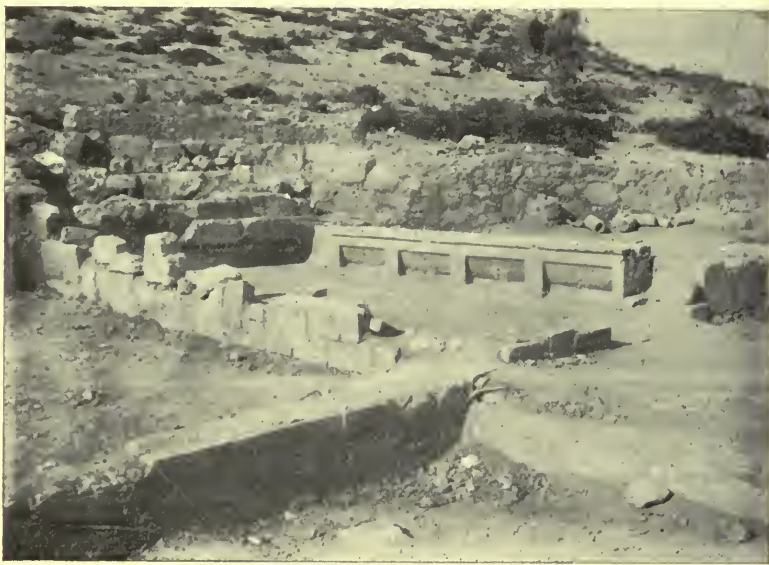


FIGURE 3.—ERETRIA GYMNASIUM. ROOM WITH WATER-BASIN, MARKED B ON THE PLAN (FIG. 1).

Dionysus in 1894, in walking along the road at the foot of the acropolis one morning, I noticed a corner of a poros block protruding from the ground just north of the road. On clearing away the earth, I found the lower of the four basins already referred to, and subsequently three more. While these were being cleared out some Eretrians spoke of the statue as found a few rods farther west, and just to the north of the road. But even then no one spoke of the inscription, which fact may be explained by the consideration that an inscription, valuable as

it is to the archæologist, does not make anything like the impression upon the people that is made by an *ἄγαλμα*.

It was the knowledge that a statue had been found near by, joined to the discovery of the basins, that made me for a year desirous of clearing this region systematically. While the work in the theatre was undertaken as a duty, the work at this spot was the carrying out of a fond desire. Although what we have now found may not be very imposing, it is more than a contribution to the topography of Eretria; it gives us reason to hope that something more may yet be discovered at the foot of the acropolis, where the kindly earth has come down and covered up the *monumenta priorum*.

One may be disposed to demand of us that we identify the various parts of our ground-plan with the rooms enumerated by Vitruvius (v. 11) as the essential parts of a palaestra, by which he means a gymnasium. This demand may seem justified by the consideration that Vitruvius is supposed to have based his description on some gymnasium which he had seen. But, considering that no two gymnasia of antiquity which have come to light agree very closely in their arrangements, we may excuse ourselves from this task. We may rather use our gymnasium to emphasize the fact already known, that it is absurd to try to reduce all ancient gymnasia to one cut-and-dried scheme. It is no wonder that the great gymnasia of the times of the Roman emperors at Ephesus and Hierapolis, themselves differing in details from each other, are very different from the simple gymnasium of Pergamon.<sup>1</sup> This, in turn, and the gymnasium at Olympia (*i. e.*, the so-called "palaestra," with which it readily associates itself) differed in an equal degree, doubtless, from the earlier gymnasia at Athens—the Cynosarges gymnasium, for example. But at Olympia and Pergamon we perhaps come as near to the old Greek gymnasium as we are ever likely to do.

It is interesting to note that the gymnasium of Pergamon is, like ours, laid out on a terrace, but, as the terrace was narrow, it could deploy itself only east and west, and so has only one-half of the porch-enclosed square which our gymnasium shows. But, even thus truncated, it has much larger proportions than ours,

<sup>1</sup> CONZE, *Ausgrabungen in Pergamon*, p. 101.

which, as became a smaller city, was extremely small in proportion to the dimensions laid down by Vitruvius, and shown in the large gymnasia of Olympia, Ephesus, and Hierapolis.

Besides being small, our gymnasium has very insignificant remains. Only in the northern half, where the deposit of earth was deepest, are the walls preserved above the floor-level, and here to heights varying from two to six or eight feet. We have discovered little of architectural remains. Four marble *anthemia* from the eaves of roofs, a half-dozen similar *anthemia* of terracotta, parts of unfluted columns—one with its moulded base, a few small pieces of fluted drums and capitals, the lower part of a marble door-post *in situ*, quite elaborately moulded, and a rude gargoye, complete the tale. As it is proposed to reserve the inscriptions and sculptures found in the gymnasium for separate presentation, a short description of the walls and the various rooms is all that is now called for.

On the west side a broad flight of three low steps led up into the corridor surrounding the square *A*. These steps of poros stone are strangely enough coated with stucco, a material little adapted to endure the wear of feet. Passing through *A* we find the corridor immediately to the north provided with a tile-pavement, at least in its central portion. It is impossible to tell just how far it originally extended, the edges being somewhat battered. In the eastern part, where it was clearly lacking, we found five or six boxes with the capacity of somewhat less than a cubic foot, made of square tiles, with a top that was removable. These seem to have been imbedded in the earth, and were probably receptacles for coals. If this was their object the space was probably enclosed. The pavement continues up to the northern boundary of the room, where the wall is interrupted by a series of four bases between two *antae*. These bases are in a straight line with the wall and at regular distances. Although they are single blocks of limestone without a stylobate, they must have supported columns. Between the western *anta*<sup>2</sup> and the first column, and also between the first and second columns, are two marble blocks a little out of line with the limestone bases. These must have served as statue-bases. The

<sup>2</sup> On the base of this *anta* one of the theatre seats was found set up on end.

second one, in fact, has foot-marks with lead in them. This base may well have held the statue now in the central museum, found about twenty feet north of it. Unless these bases have been moved from their original place, the two statues standing on them were placed so as to impede the passage between the columns. At the other end of the line of columns, and south of the east *anta*, is another statue-base of a different character. It is composed of at least three blocks, a poros block at the bottom, above that a limestone block somewhat smaller, and above that a marble block quite elaborately moulded, of which only a small fragment of the eastern face lay *in situ*. This probably bore some conspicuous statue.

In *F* the roof-tiles of a very common sort formed a continuous layer from six inches to a foot thick over the whole surface, something which appeared in no other room. In this one case the falling in of the roof as a whole was clearly the first step in the disintegration.

Further north lies a round building enclosed in a rectangle. It was not, however, an exact circle, but an ellipse with its major axis (which was not quite parallel with the east and west lines of the other rooms) about 0.20 m. longer than its minor axis. Its northern part was hewn out of the solid rock. It had but a single entrance and that was from the irregularly shaped space to the east.

To the west, *H*, a small room, had a cement and pebble floor, and almost in the centre a base of Eleusinian marble. On the surface of this are remains of iron dowels, probably for fastening a second block, since the block which remains ends in a sharp inward curve little adapted to be the termination of a statue-base. The temptation is strong to propose here an identification which must after all remain a mere hypothesis. According to the Rangabé inscription above referred to, Theopompos, the donor of a fund of 40,000 drachmas to supply oil for use in the gymnasium to all time, was to have a bronze statue set up in the gymnasium with a copy of the inscription beside it. There must have been few men laying claim to such high honor in the gymnasium as he. Now here is a fine statue-base in a very conspicuous position appropriating the whole room to itself. If we accept the identification, there is no room so appropriate for the setting up of the



statue of the donor of the oil-fund as the *elaiothesion*, and so we get a possible, if not a probable, name for one of our rooms. Close to the north wall of this room, not *in situ* but laid on its face, was found an inscription of forty-nine lines in honor of a liberal gymnasiarch, Elpinikos. This *stele* may well have been set up in the room. No place could better meet the prescription of this inscription, ἀναθεῖναι ἐν τῷ γυμνασίῳ ἐν τῷ ἐπιφανεστάτῳ τόπῳ than a place beside the statue and *stele* of the great benefactor Theopompos.

From this room the door to the west with the elaborately moulded door-post opens into a space not yet excavated, which was probably a porch thrown out in front of this northern half of the gymnasium. The lower part of an unfluted column broken off at a height of about one metre, with a moulded base, resting on a stylobate, was found at a distance of 4.50 m. in front of the door. This porch cannot have continued along the west front at the southern end, since the ground falls off a good deal in front of the steps. The short wall starting westward in line with the north stylobate of *A* was probably the terminus of this porch toward the south.

Room *I* never had a west wall, being a sort of niche of the porch divided in the middle by a half-column. In this room, *in situ*, against the east wall, was a block of Pentelic marble almost a cube in form, its sides measuring about a foot and a half each way; on the front of which, inside a wreath, was inscribed φιλοπονίας παίδων Παράμονος Δωροθέου. Against the same wall, further to the south, was a seat from the theatre, serving here also apparently as a seat.

The room *J* was not excavated in its northern half, but may be provisionally restored as on the plan.

On the east side of the gymnasium the rooms *B*, *C*, and *D* are taken up with arrangements for bathing, the most conspicuous part of which is the four poros basins with which we started. Each basin is cut out of a block 1.385 m. long, 0.95 m. high, and 0.78 m. wide. The hollow for the water is of an elliptical contour at the top, 1.16 m.  $\times$  0.65 m., and is 0.35 m. deep in the middle, where there is a hole in each basin for letting the water run out to the front. A U-shaped channel runs from one tub to the

next, 0.27 m. long, 0.12 m. wide and 0.10 m. deep. On the side next to the wall the blocks are left square, but on their front side they are moulded as seen in FIGURE 3. Below the projecting lip at the top a continuous broad band bears the letters A, B, Γ, Δ. The top and the cavities were covered with two coats of stucco. In the palaestra at Olympia is a marble basin having about the same form as these.

As the letter Δ on the fourth basin led me to seek three more higher up, so the roughly worked lower end of this basin, with an *Anschlussfläche*, led me to wonder what had become of the rest of the series on this end. It now appears that the basins were originally seven in number, and extended almost to the south wall of C. The basins now *in situ* have cross-blocks of poros about two feet long and six inches wide under each joint, to prevent the basins from sinking irregularly and falling apart, thus breaking the continuous flow of water from one to the other. In C near the south wall is such a poros block two feet long, but only three inches wide. At a distance to the north equal to a basin length is another block of the usual width. The narrower block was made to support the end of only one, and that the end basin of the series, while the broader piece supported as usual the ends of two adjacent basins. A basin placed on these blocks would be the seventh in line, the remaining space up to the fourth basin being just equal to two basin-lengths. It now appears that B and C were once a single room. Their pavement is identical and continuous. The wall between them is an afterthought. When the wall was built, for what reason we cannot tell, two basins, Nos. 5 and 6, had to come out, since the wall struck their joint. The seventh basin seems to have remained for some time, probably as long as the gymnasium was in use. The cross-wall disrupted the series, and left no proper outflow for the water unless it was conveyed by a pipe across the gap and through the wall to the seventh basin, from whence it fell to the floor and ran through the wall between C and D, along the east wall of D, until it was turned to the west through a series of three small basins with their top at the floor-level and with cavities about six inches deep. The whole of channel and basins is thickly coated with stucco.

The line ends abruptly against the eastern stylobate of A. We here found no proper discharge for the water, although it seems

as if there must have been once a way of conducting it across *A*, perhaps into the pipe seen on the west side below the steps. If the supply of water had been bountiful one might suppose that its continual and uninterrupted flow would have been provided for. But the holes in the larger basins for letting out the water can have had no object unless the flow were at times cut off. Probably water was scarce. The valley to the west of the acropolis, from which all the water-pipes found in Eretria seem to come down, is now dry, except after heavy rain or snow.

The tell-tale cross-pieces above mentioned not only testify to the extent of the series of basins, but show that the seventh basin remained *in situ* after the fifth and sixth were removed. The cross-pieces were left doubtless when some late-comer pulled out the basin for a watering trough or for some other use. The present accumulation of earth was not enough even to hide this basin. The gap above it prevented the late-comer from looking further for more basins of the same sort. The accumulation of earth on the other side of the gap was enough to hide  $\Delta$ , the basin which led to the discovery of the gymnasium.

Rooms remain to the east of *B*, *C*, and *D*, of which two small ones, and a part of another with a very hard floor of brown cement containing broken stone and bits of marble, have been laid bare.

Room *E* brings us to the question of the date of the gymnasium. The north wall of this room is from a Roman period, when the fine old Hellenic tradition of wall-building had been forgotten, perhaps later than the days of Hadrian. It contains, along with acropolis limestone, one elaborately wrought square poros base, a grave-*stele* of breccia, containing a rather old inscription, besides tiles and mortar. The east wall is also quite irregularly built, but is not necessarily very late. The general character of our finds, both in sculpture and epigraphy, points to a date not earlier than the first century B. C. Kabbadias gives this date independently to the statue No. 244, and Rangabé gives the same date hesitatingly to the inscription (No. 689).

But if the gymnasium as we find it is from Roman times, it by no means follows that it is a new creation of that period. No city in the times of Greek independence could be without its

gymnasium. Eretria, too, had its honorable record at Olympia. This is probably the one gymnasium of the city. The inscriptions know no other. A gymnasium once built would probably cling to the same spot through destructions and rebuildings. As a caution against ruling out the idea of an earlier occupation of this site, we have a vase-fragment that is dated certainly in the fourth century B. C., and two coins, one a tetradrachm of Lysimachus and another from Arados in Phoenicia of a date prior to 370 B. C.

There are also traces of changes covering perhaps many years. The south wall of *B* has been referred to. The most significant change, however, is that which is shown in the arrangements for the delivery of water into the basins. In the triangular space north of *B* is a rock-cut channel which was subsequently abandoned for a system of round tiles, both directed to a point near the head of the series of basins. Both of these were apparently abandoned for a later system coming from a point farther north. In *E* there is no trace of the continuance of either system, although the wall has a hole at the end of the rock-cut channel. The inference is that both systems once came across the space now occupied by *E*, which is another reason for supposing *E* in its present state to be late. There is another line of round tiles passing through *K*, laid a foot below the floor-level in a trench dug in very hard bottom to receive it. This is in line with other similar tiles further up the hill, and seems to lead to the room east of *L*; but there is no hole in the walls or floor of this room to admit water, although it does have the appearance of a cistern. This also, then, looks like an abandoned system, although it is possible that it ran under the whole gymnasium, delivering water further down. The tiles of this line are larger and more finished than those of the other lines, and are probably somewhat older. In *E*, below the floor-level of the last arrangement, there was so much charcoal that one may believe in a destruction by fire and a rebuilding with considerable alterations, among them an alteration of level in *E*.

We can hardly feel any certainty as to the use of any room except *B*, where the athletes doubtless took their cold bath by having water from the basin poured over them. One room, however, from its different shape challenges us to attempt an explana-



tion—the *tholos*. This was more carefully built than any other part, being made of regularly cut blocks of poros. A considerable part of its area, too, is cut out of the solid rock (λαξευτός). On the northern side the native rock takes the place of the lower courses of poros. With regard to this *tholos* three explanations may be suggested.

1. The gymnasium at Pergamon shows something similarly situated which looks like a small theatre; and our gymnasium might well have had some *auditorium*, for in one of the inscriptions a gymnasiarch, Mantidoros, is praised for paying a Ὀμηρικὸν φιλόλογον out of his own pocket. But this *tholos* can hardly have served as an *auditorium*, not only on account of its small size, but also on account of its one narrow entrance, less than one metre broad. It is possible, indeed, that we have here a basement merely, over which, with a floor of wood—there are no signs of any material of a stone flooring among the many tiles found inside, was the real room of the *tholos*. This room would then have opened upon the terrace above, and thus the *tholos* would be an intermediary between the two terraces. The upper room might then be an *auditorium* for a small number.

2. Considering that both the large and small *thermae* at Pompeii have circular swimming-tanks, one might think in these to have found the explanation of this round building. The enclosing rectangle would make a very proper strengthening of the circle on the sides which needed support. If it were a tank, we should have to think of it as having the floor from which the bathers plunged extending out over the whole rectangle. The upper part would then probably be open-work with columns. We found near the bottom one fragment of a Doric column and another fragment of a Doric capital. Bathers were probably not afraid of a little publicity in ancient times, nor would there be a great curiosity on the part of the public to come and gaze. But, after all, the idea of a tank is untenable. Not only is the break in the wall (which is clearly original, and which seemed rather narrow for a passageway) too wide for a hole for letting out water, and a very weak spot for resisting the pressure of a tank-full of water; but we have not found pipes either leading to the *tholos* or leading away from it. The former, to be sure,

if they existed, being near the surface, might have disappeared like the upper layers of the tank itself, but the latter could hardly have escaped us.

3. A more probable guess than either of the two mentioned is that it was a vapor-bath. This vapor-bath was called by many ancient writers *tholos* (*cf.* Athenaeus, 501 d). We found, to be sure, no traces of any heating apparatus here; but portable braziers might have been used.

RUFUS B. RICHARDSON.

Athens, March, 1896.

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## SCULPTURE FROM THE GYMNASIUM AT ERETRIA.

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In the excavation of the gymnasium at Eretria in the summer of 1895, were found three pieces of sculpture which deserve description. They are all of Pentelic marble and of life size.

No. 1. FIGURES 1, 2. This is a head of the type already very familiar under the name of the "Indian Bacchus." A description is hardly necessary except to recall the peculiarities of the type, the most striking features of which are a long wedge-shaped beard made of flowing ringlets systematically balanced, and hair encircled with a band and arranged in three superimposed rows of corkscrew curls over the forehead. Less striking but equally important are the dreamy eyes, and cheeks somewhat puffed out, giving the appearance of a kindly being of a sensual nature.

The examples of the type are so numerous already that the publication of this might seem superfluous were it not an unusually good one. Nearly every museum in Europe has one or more examples, the Athenian Central Museum having twenty or more, and the Naples Museum a good number. This year a similar head was found in the excavations of the German Institute near the Theseum, and another in the clearing out of the *Stadion*—a duplicate of the head on the double herm found by Ziller in his excavations in the *Stadion* in 1869–70. But the heads from the *Stadion*—

herms are certainly *Dutzendarbeit*, and the same may be said of nearly all those in the Athenian museums now kept in a side room, as well as of those that have been found at Pompeii. The most of all these examples must be regarded as archaistic. The three rows of curls over the forehead are clearly a feature of archaic art retained for old fashion's sake.<sup>1</sup> These heads seem to be almost solely from herms or busts. The frequency of the herm as a landmark and as an ornament for a front-door or a



FIGURE 1.—INDIAN BACCHUS—PROFILE.

front-yard, and especially for gymnasia, accounts for the numerous examples that have survived.

The head here published is both better preserved and better executed than most, and deserves for these reasons to be set up in the Athenian Museum, where it now lies. The preservation is practically complete, the only essential damage being the chipping off of the left nostril. The break on the right side, by which a part of the forehead and hair has been carried away, as well as the abrasion of the left part of the beard detract little from the

<sup>1</sup> This is seen in the large female figure from the top of the Mausoleum and even on the bearded head in the Central Museum (Kabbadias, No. 52).

total effect of the face. The eyes and mouth, the most expressive features, are intact; the beard is nearly so; enough is preserved of the three rows of corkscrew curls to forestall any regret at the loss of the rest. The execution, in hair, beard, and eyes, is more careful than in the head (still unpublished) found at Delos in 1885, which is the best example in the Athenian Museum (Kabbadias, No. 49). No. 52 of Kabbadias, though better preserved than the Delos head, almost entirely lacks expression. The head from Delos (*BCH.* v. plate x *a*), although well called by Homolle a



FIGURE 2—INDIAN BACCHUS—FRONT VIEW.

*reproduction bien exécutée d'un beau modèle*, has suffered more from abrasion. While our head conveys the impression of *mildes Versunkensein in Träumerei*,<sup>2</sup> No. 49 of Kabbadias seems to have gone to sleep.

The eye in the present head is rather more carefully cut than in most of the others, the upper lid being carried out over the lower lid at the outside corner. The moustache is somewhat peculiar in that it leaves the upper lip practically bare, and seems to spring

<sup>2</sup> Phrase employed by Michaelis to characterize the Naples bronze so long known under the name of "Plato," and quoted by Kekulé in his discussion of the Talleyrand Zeus, which is held by Michaelis and others to be a Dionysus head; *Arch. Zeit.* xxxii, p. 94.



in two great curls, one out of each nostril, which proceed almost perpendicularly downward, predominating among the curls of the beard. At the lower end they curl inward, a feature seen also in Kabbadias, Nos. 52 and 107, where, however, they diverge much more. Probably our head had the usual strands of hair falling over the shoulders to the front and rear, but, as the break has left little of the neck, we can only make an inference from a lump back of the left ear, which looks like the remnant of such a strand. The lower part of the series of curls on the left side is wrought in a separate piece and set in. The band around the hair is, as in Kabbadias, No. 49, and in some other cases, a very thick one, a section of which would be nearly a cylinder.

It has long been a subject of dispute whether the type of head now under discussion should be called *Hermes* or *Dionysus*.<sup>3</sup> It is at least probable that *Dionysus* has made as strong a contest for the possession of *Hermes'* pillar as *Herae*les ever made for *Apollo's* tripod. The strange phrase "*Dionysus-herm*" has gained an abiding place in archaeological nomenclature. As far as our head bears on the discussion, it would be slightly in favor of *Hermes*, inasmuch as it was found in a gymnasium. But it is quite likely that this type was used for almost any benevolent male divinity. The puffed cheeks can hardly be pressed to indicate recent debauch, and yet the general softness and sensuousness seem to fit *Dionysus* better than *Hermes*.

When and how this type originated is not known. That it goes back to rather remote times is rendered probable by the appearance of a similar form in Tarentum terracottas.<sup>4</sup> The archaic head of *Zeus* from Olympia<sup>5</sup> is not so unlike the type that it might not form the first term in the line of descent. That the type started with a full-length statue may be suggested by the colossal figure of the Villa Albani,<sup>6</sup> which, though it has but two rows of corkscrew curls, is of essentially the same type.

No. 2. FIGURE 3. The history of this head is interesting. We found the upper part early in our excavations. Nearly a week

<sup>3</sup> For a history of the discussion see ROSCHER, *Lex. der Gr. und Röm. Myth.*, p. 1121.

<sup>4</sup> *Monumenti*, xi, plate 56.

<sup>5</sup> FURTWÄNGLER, *Bronzefunde von Olympia*, plate I.

<sup>6</sup> ROSCHER, *Lex. der Gr. und Röm. Myth.*, 1102.

later, Mr. Lyris, the ephor attendant upon the excavations and lodging in the museum at Eretria, said that he thought our fragment would fit a bust with the lower part of a head already in the museum. On applying the new to the old we found the fit perfect. The old piece had been lying in the museum so long that we could get no information as to the circumstances of its finding. As the result gives an interesting portrait-head, deemed worthy of the Athenian museum, we have a good illustration of

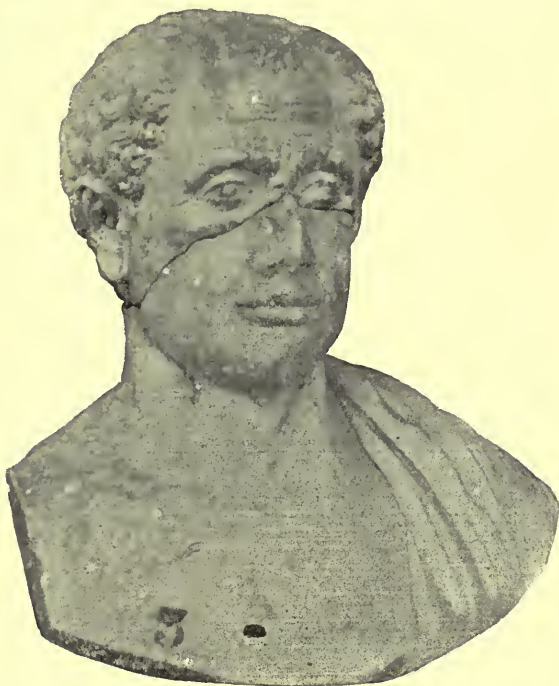


FIGURE 3.—BUST INCLUDING FRAGMENT IN MUSEUM.

the utility of keeping for years what might seem insignificant pieces of sculpture.

I experienced a great surprise when the two parts were reunited. The upper part had seemed peculiarly massive, like the head of Vespasian<sup>7</sup> (FIGURE 4). The wrinkled forehead resembles that of a Roman standing by the side of the emperor Marcus Aurelius on his triumphal arch.<sup>8</sup> But the reunited head showed

<sup>7</sup> BERNOULLI, *Römische Ikonographie*, II, plate vii.

<sup>8</sup> BRUNN-BRUCKMANN, 268<sup>a</sup>.

a narrow face and a thick-lipped mouth, rather sensual, almost Ethiopian. A portrait-face like this always challenges to an estimate of the character behind it. This man was probably a man of good mental endowments: such a dome must have contents. But he was probably shrewd and crafty, perhaps revengeful and lustful. Whom does the head represent? As it does not coincide with any of the known portraits of Roman times, where it probably belongs (judging by locks of hair like those often appearing on heads of the Antonines), the most reasonable supposition is that it is a local gymnasiarch like Elpinikos or Mantidoros. It is, however, more distinctly Roman in appearance



FIGURE 4.—ENLARGED VIEW OF FRAGMENT FOUND IN GYMNASIUM.

than the heads of the *Kosmetai* in the Athenian Museum, who, as far as hair, beard, and features go, might stand for some of the "solid men of Boston."<sup>9</sup>

No. 3. FIGURE 5. This is a fragment containing the right upper part of a face.<sup>10</sup> A glance at it reveals a representative of good Greek times, and the fact that we have here a part, unfortunately only a small part, of a head really deserving attention as a work of art. The sex of a figure found in a gymnasium, can hardly be in doubt. The longitudinal depression in the forehead marks it plainly as that of a man.<sup>11</sup> When we come to

<sup>9</sup> DUMONT in *BCH*, i, p. 229, plates 3 and 4; also ii, plates 5 and 6.

<sup>10</sup> The forehead is 0.06 m. high: the eye is 0.03 m.  $\times$  0.013 m.

<sup>11</sup> E. F. BENSON in *Jour. of Hell. Studies*, xv, p. 194 ff.

consider the other important criterion, the hair, we are led into an unexpected field. The broad head-band is nothing unusual, but the arrangement of the locks and the contour of the hair around the forehead is peculiar. The latter item is most significant. We find a parting in the middle and a series of projecting and re-entrant curves, with one projecting lock about half-way down the edge and another in front of the ear. The left side is unfortunately not preserved; but who can doubt that if it were we should find the waves and curls corresponding to those on the right side? The surface of the head is covered with flat locks flowing down over one another and ending in little horns. Had



FIGURE 5.—FRAGMENT OF GREEK HEAD.

a head with hair of this character been found at Argos, one would unhesitatingly pronounce the word "Polycleitan." The unexpected was that we should find anything Polycleitan at Eretria. The suggestion must, however, be considered. The Naples bronze copy of the *Doryphoros*<sup>12</sup> has a great many more projecting locks. The Naples marble *Doryphoros*<sup>13</sup> and the Naples Heracles<sup>14</sup> resemble our head more nearly. The Naples boy assigned by Furtwängler to Polycleitus<sup>15</sup> is almost like ours, while the Hermitage head<sup>16</sup> makes us feel as if we were viewing the other side of the head under discussion.

<sup>12</sup> BRUNN-BRUCKMANN, 336.

<sup>13</sup> BRUNN-BRUCKMANN, 273.

<sup>14</sup> FURTWÄNGLER, *Masterpieces of Greek Sculpture*, Eng. Ed., p. 234, fig. 95.

<sup>15</sup> FURTWÄNGLER, *op. cit.* p. 284, fig. 121.

<sup>16</sup> FURTWÄNGLER, *op. cit.*, p. 252, fig. 104.



The question who is represented, is not so easy to answer. But the following sentence from Furtwängler (*op. cit.*, p. 233) may lead us to the light: "It need not surprise us to find the *Doryphoros* so often adapted to the representation of Hermes in Roman times, for copies of this statue were placed in the various palaestrae and gymnasia, which were all consecrated to Hermes." What is more natural than that we should find in the Eretria gymnasium another type of Hermes besides the stereotyped archaistic form already described? The other finds there point to the Roman times, when this type was a favorite. This natural naming of our head gives the supposition of a Polycleitan origin for our head a sort of corroboration. What the Hermes of Polycleitus was like may be shown by the Fins d'Annecy head.<sup>17</sup> It is not necessary, however, that our head should have represented Hermes. It may have been a Heracles or some human athlete.

RUFUS B. RICHARDSON.

Athens, March, 1896.

<sup>17</sup> *Gazette Arch.* 11 (1876), plate 18.

# INSCRIPTIONS FROM ERETRIA.

## I.

(in corona)

Ἰάσων.

- Οἱ πρόβουλοι εἶπαν· ἐπειδὴ Ἑλπίνικος Νικομάχου  
αἵρεθεῖς ὑπὸ τοῦ δήμου γυμνασίάρχος ἔν τε τοῖς  
λοιποῖς τοῖς κατὰ τὴν ἀρχὴν ἐνδόξως ἀνεστρά-  
φη, συνελθόντων διὰ τὴν φιλοτιμίαν αὐτοῦ  
5 πλειόνων παιδῶν τε καὶ ἐφήβων καὶ τῶν ἄλ-  
λων τῶν ὑπὸ τὴν ἀρχὴν πειπτόντων, προενοιήθη  
τῆς εὐταξίας αὐτῶν, ἐμμονεύσας ἐν τῷ γυ-  
μνασίῳ δι' ἐνιαυτοῦ· καὶ παρέσχεν ἐκ τοῦ ἰδίου  
ῥήτορά τε καὶ ὅπλομάχον, οἵτινες ἐσχόλαζον  
10 ἐν τῷ γυμνασίῳ τοῖς τε παισὶν καὶ ἐφήβοις καὶ  
τοῖς ἄλλοις τοῖς βουλομένοις τὴν ἀπὸ τῶν τοιού-  
των ὠφελίαν ἐπιδέχεσθαι· ἐφρόντισεν δὲ καὶ τοῦ  
ἐλαίου, ὅπως χαριέστατον ἦ, τὴν εἰς ταῦτα δαπά-  
νην ἐπιδεχόμενος ἰδία· ἔθηκεν δὲ καὶ δολίχους  
15 πλείονας· συνετέλει δὲ καὶ θυσίαν καθ' ἕκαστον  
δολίχον τῷ Ἑρμεί· τό τε διδόμενον ἄθλον ὑπὸ τ[οῦ]  
δήμου τῷ νικήσαντι τὸν ἀπὸ τοῦ Ἑρακλείου δρ[ό]-  
μον αὐτὸς προέθηκεν ἐκ τοῦ ἰδίου, τὸ δοθὲν ὑπὸ  
τοῦ δήμου διάφορον ἀποδοῦν τῇ πόλει· καὶ τὸν τ(ῷ)  
20 Ἑρακλεῖ τιθέμενον ἀγῶνα συνετέλεσας, τὴν  
εἰς τὰ ἄθλα δαπάνην ἀνήλωσεν ἐκ τοῦ ἰδίου,  
τὴν πᾶσαν φιλοτιμίαν ποιούμενος χάριν τῆς τῶν  
πολλῶν εὐνοίας· ἔν τε τῇ πανηγύρει τῶν Ἀρτε-  
μεισίων συνετέλει τὸ ἄλειμμα ἐκ<κ> τοῦ ἰδίου, τὴν  
25 δαπάνην ἐπιδεχόμενος οὐ μόνον εἰς τοὺς πο-  
λίτας ἀλλὰ καὶ εἰς τοὺς λοιποὺς τοὺς εἰς τὴν πα-  
νήγυριν παραγενομένους καὶ μετέχοντας τῶν  
κοινῶν ξένους· τὴν τε θυσίαν τῷ Ἑρμεί συνετελῶν  
ἐκάλεσεν ἐκ προγράμματος τοὺς τε πολίτας καὶ



FIG. 1.—ERETRIA GYMNASIUM. INSCRIPTION NO. 1.

- 30 Ῥωμαίων τοὺς παρεπιδημοῦντας, καὶ τοὺς μὲν τῶν κοι-  
νῶν μετέχοντας τῇ τετράδι (εἰ)στιάσεν, τῇ δὲ πέμ-  
πτει καὶ ἑτέροισι τῶν τε πολιτῶν καὶ ξένων πλήρους·  
τόπον τε αἰτησάμενος τοὺς συνέδρους ἐν τῇ ἐξέδρᾳ  
τῇ ἐν τῷ ἐπικαμπίῳ τῷ ἐν τῇ παραδρομίδι ἀνέθη-  
35 κεν βάρβαρον λευκοῦ λίθου καὶ Ἑρμῆν, εἰς τὰ προειρημέ-  
να δαπάνας ἐπιτελέσας πλήρους, βουλόμε-  
νος τὴν ἰδίαν εὖνοίαν ἣν ἔχει πρὸς τὸν δῆμον ἀπο-  
δεῖγνυσθαι· ἵνα οὖν καὶ ὁ δῆμος φαίνεται εὐχάριστος  
καὶ τιμῶν τοὺς ἀρετῇ διαφέροντας πολλοὶ τε δόξης  
40 ἐπιθυμηταὶ γένωνται, δεδόχθαι τοῖς τε συνέδροις  
καὶ τῷ δήμῳ ἐπαινέσαι Ἑλπίνικον Νικομάχου ἐπὶ τῇ  
πρὸς τὸν δῆμον εὖνοίᾳ καὶ στεφανῶσαι θαλλοῦ στεφάνῳ,  
ἀναγράφαι δὲ καὶ τόδε τὸ ψήφισμα εἰς στήλην λιθίνην καὶ  
ἀναθεῖναι ἐν τῷ γυμνασίῳ ἐν τῷ ἐπιφανεστάτῳ τόπῳ,  
45 ὅπως ἡ καὶ τοῖς ἐπιγινομένοις ἡ δόξα φανερά καὶ ἡ τοῦ δή-  
μου τοῖς ἀγαθοῖς ἀνδράσι τιμή, καὶ πολλοὶ <σ> τῶν ὁμοίων γ[έ-  
νονται ζηλωταί· ἐλέσθαι δὲ καὶ ἐπιστάτην ὅστις ἐπιμ[ε-  
λήσεται τῆς τε ἀναγραφῆς τῶν ἐψηφισμένων καὶ τῇς  
ἀναθέσεως τῆς στήλης. Εἰρέθη ἐπιστάτης Φιλοκλῆς Νικο[. . .

## TRANSLATION.

"The *Probouloi* moved: Whereas Elpinikos, son of Nikomachos, elected gymnasiarch by the people, has in general honorably discharged the duties of his office, and, when a considerable number of boys and of *epheboi* and of others subject to his jurisdiction were through his zealous endeavors brought together, he took thought for their training, abiding in the gymnasium throughout the year; and he furnished at his own expense an instructor in rhetoric and a drill-master, who devoted themselves in the gymnasium to the boys and the *epheboi* and all others who wished to receive profit from such training; and he took thought for the oil, also, that it be of the finest quality, himself defraying the expense incurred for this; he also instituted many *dolichoi*, and at each *dolichos* performed a sacrifice to Hermes; the prize, also, offered by the people to the winner in the race from the Herakleion, he himself provided at his own expense, repaying the city the sum of money given by the people; and in carrying through the games established in honor of



Herakles he paid the cost of the prizes from his own property, making the whole lavish outlay because of his good-will toward the people; and at the festival of the Artemisia he paid for the unguents from his own property, taking on himself the expense not only for the citizens but also for the others, who as strangers were present at the festival and participated in the common privileges; and when performing the sacrifice to Hermes he invited by proclamation both the citizens and the resident Romans, and those who partook of the common privileges he banqueted on the fourth day, and on the fifth day others of the citizens and strangers in great numbers; and asking the *Synedroi* for the site he erected in the *exedra*, which is in the "angle" in the *paradromis*, seats of marble and a statue of Hermes, incurring for the above-mentioned things considerable expense, desiring to show the peculiar good-will which he bears toward the people; in order, therefore, that the people may be manifested as grateful and as honoring those preëminent in virtue, and that many may become emulous of fame,

"Be it decreed by the *Synedroi* and the people that Elpinikos, son of Nikomachos, be commended for his good-will toward the people and be crowned with a crown of olive; and that this decree be inscribed on a *stele* of stone and erected in the most conspicuous place in the gymnasium, that posterity may know his fame and the honor bestowed by the people upon good men, and that many may be zealous after like things; also that an *epistates* be elected who shall have charge of the inscribing of the decree and of the erection of the *stele*.

"Philokles, son of Niko . . . , was elected *epistates*."

#### INTRODUCTION.

This honorary decree (*Fig. 1*) was found at Eretria in one of the western rooms of the gymnasium excavated in May and June, 1895, by the American School. It lay face downward and was separated from the cement-pebble floor by not over 0.02 m. of earth. A calcareous deposit had formed, especially thick over the last ten lines, so that a vigorous use of acid and knife was necessary in order to read it, and much more to make a squeeze of it. It is a marble *stele* one metre long, 0.345 m. wide at the top,

0.40 m. wide at the bottom, and 0.08 m. to 0.10 m. thick. A projecting gable 0.225 m. high, with three *akroteria*, surmounts the *stèle*, and between the gable and the inscription is a sculptured crown 0.225 m. in diameter.<sup>1</sup> This is the crown of *θαλλός* mentioned in l. 42.

The letters of the inscription vary between 0.005 m. and 0.01 m. in height, and at first sight appear carefully cut. A closer examination, however, reveals some careless work: particularly at the ends of the lines the letters are very crowded, while in l. 31  $\mu$  and in l. 42  $\iota$  find barely room enough. The  $\rho$  and the  $\phi$  are often very narrow;  $\sigma$  has its top and bottom bars a little divergent. All the letters have *apices*.

In a number of cases the stone-cutter corrected a previous cutting. *E. g.*, in l. 12 ἀποδέχεται was changed later to ἐπιδέχεται. The  $\theta$  is cut small and high up so that the dot in the centre coincides with the junction of the horizontal and vertical bars of the  $\tau$ . L. 20 has συντελέσας corrected from συντελέεας. In l. 44 ἐπιφανεστάτῳ, the  $\epsilon$  in the antepenult replaces an  $\eta$ . L. 45 ἐπιγενομένοις was changed to ἐπιγυνομένοις. πλήνας is the spelling in ll. 32 and 36. This was cut first in l. 15 and altered to πλείνας. The same change was made in l. 5 from τλήνων to πλείνων.<sup>2</sup> The transition of  $\iota$  to  $\epsilon\iota$  is shown in l. 6, πειπτόντων, and in l. 24, Ἀρτεμεισίον. In l. 29 the stone-cutter originally wrote πολείτας, but changed it afterward to agree with πολίτας, l. 26, and πολιτῶν, l. 32. The stone in l. 19f has τοῦ Ἡρακλεῖ, very probably an assimilation from the τοῦ Ἡρακλείου of l. 17. In l. 31 the squeeze shows ισστιασεν for εἰστίασεν. L. 24 has ἐκκ<sup>3</sup>, and l. 46 πολλοίς, the

<sup>1</sup> Cf. HUSSEY, *Greek Sculptured Crowns and Crown Inscriptions*, in *Papers of the American School*, v, pp. 135-61, esp. p. 138 f., and pll. x, xi (*Am. Jour. Arch.* 1890, pp. 69-95, esp. p. 72 f., and pll. xii, xiii). The crown resembles No. 19, except that the leaves are not so close together, and besides those branching on either side some lie along the stem as in Nos. 24 and 26 b.

<sup>2</sup> The wavering between  $\eta$  and  $\epsilon\iota$  in this word is unknown in Attic inscriptions. It seems to indicate an attempt to represent the earlier sound of  $\epsilon\iota$ , which at this period was fast becoming an  $\iota$ -sound. For the writing of  $\eta$  (open) for  $\epsilon\iota$  (close), especially before vowels, cf. MEISTERHANS, *Gram. d. att. Inschr.*, § 15.20; *Eph. Arch.* 1892, p. 157; MEYER, *Gr. Gram.*,<sup>2</sup> § 67; BLASS, *Pronunciation of Ancient Greek*, p. 60; *Inschr. von Pergamon*, No. 158, l. 23.

<sup>3</sup> Cf. DITTENBERGER, *SIG.* 143, l. 40 and reff.; MEISTERHANS, § 40.5.

latter clearly a mistake for πολλοί. The ι-subscript is twice omitted in the feminine article: l. 19, τῇ πόλει; l. 34, τῇ παραδρομίδι.<sup>4</sup> Also ῆ appears twice instead of ῆ̃ (ll. 13, 45).<sup>5</sup> In l. 49, εἰρέθη has ει, and not η, as the augment of αι.<sup>6</sup> The forms πέμπτει, l. 31, Ἐρμεῖ, ll. 16, 28, are not to be considered as vestiges of the peculiarly Eretrian early mode of writing, since -φ is regularly used as the dative of the second declension and not -οι.<sup>7</sup> They rather fall into line with the usage at Athens and elsewhere from the fourth century downwards of writing -ει for -η.<sup>8</sup>

## COMMENTARY.

Within the wreath which surmounts the inscription is the name Ἰάσων, cut in letters 0.015 m. to 0.02 m. high. This name is not mentioned elsewhere in the inscription. In inscription No. II, which to all appearances is the same sort of an honorary decree for a gymnasiarch, there are six names, in groups of three each, which occupy a similar position and in the part preserved of the inscription proper do not occur at all. Though their letters appear in a measure similar to those of the inscription, on a closer examination they show themselves to be most irregularly cut and not so deep—in short, the work of a novice in cutting stone. These names and the Ἰάσων are certainly later additions, the wreaths being originally left empty of inscriptions. No analogies to names so placed are at our disposal: they may belong to certain gymnasium functionaries.

L. 1, πρόβουλοι. Besides being used for officials chosen for some temporary emergency, this title was applied to two general classes of public officers: the one class was the ruling body in a number of oligarchical states, the other referred to men who had a certain official position in various democracies in Greece.<sup>9</sup> It is this latter class which we find at Eretria, and of them the

<sup>4</sup> Cf. MEISTERHANS, § 21.12; SMYTH, *Ionic Dialect*, § 433.2.

<sup>5</sup> Cf. MEISTERHANS, § 21, note 481c.

<sup>6</sup> Cf. MEISTERHANS, § 15.7, § 62.13.

<sup>7</sup> Cf. BECHTEL, *Inschriften des ionischen Dialects*, No. 15; SMYTH, § 433.3, note 2. For the Eretrian dialect in general, cf. also SMYTH, § 239; BECHTEL, p. 13; WILAMOWITZ in *Hermes* XXI, p. 98f.; WILHELM in *Eph. Arch.* 1890, p. 201.

<sup>8</sup> Cf. BLASS, p. 47; MEISTERHANS, § 15.7, 8.

<sup>9</sup> Cf. SMITH, *Dictionary of Antiquities*<sup>3</sup>, s. v., and ARISTOTLE, *Politics*, pp. 1299, 1322.

inscriptions make mention from the end of the fourth century or the beginning of the third,<sup>10</sup> in nearly every case in connection with the *στρατηγοί*, whom we know from other sources to be important officials at Eretria. The mention of the *βουλή* in so many Eretrian inscriptions leads to the justifiable assumption that the *πρόβουλοι* were a smaller body who corresponded more or less closely to the nine archons at Athens, though their number and their mode of election, *i. e.*, whether or not they were chosen from the *βουλή* (*συνέδριον*), are not known. They held office for a year,<sup>11</sup> and in connection with the gymnasiarch had certain financial duties.<sup>12</sup>

L. 2, *γυμνασίαρχος*. The liturgy of the *gymnasiarchia* in Hellenistic and Roman times was very wide-spread, as an examination of the pages of the *Corpus Inscriptionum Graecarum* easily shows. The functions of a gymnasiarch, as is natural, differed in different cities of the Greek world and often at different periods in the same city, as we know for Athens,<sup>13</sup> and may assume for many other cities. This and the following similar, though fragmentary, inscription add materially to our knowledge of the *gymnasiarchia* at Eretria.<sup>14</sup> The closest analogies to them are an inscription from Sestos (Dittenberger, *SIG.* No. 246), one from Gela (*CIG.* 5475=Kaibel, *Inscr. Gr. Siciliae et Italiae*, 256), and a third from Salamis (*CIG.* II. 594).

In Eretria the gymnasiarch—as was usually the case—was elected annually, and naturally a greater claim was made upon his time and attention than, for example, in the liturgy of the *choregia*: *cf.* l. 7, *ἐμμονεύσας ἐν τῷ γυμνασίῳ δι' ἐνιαυτοῦ*. As one

<sup>10</sup> *Cf.* (1) *Eph. Arch.* 2d series (1869), p. 316, No. 404a (=DARESTE, HAUS-SOULLIER ET REINACH, *Inscr. Juridiques Grecques*, No. IX, p. 143), contract for draining a swamp, *πρόβουλοι* mentioned in ll. 35, 42, 44; (2) HERMIPOS, frag. 36 in MÜLLER, *PHG.* III. p. 44, honorary decree; (3) *Athena*, v. 1893, p. 346, proxeny decree; (4) *Eph. Arch.* 1892, p. 135, No. 6, proxeny decree; (5) *ib.* 1892, p. 126, No. 3, ll. 1, 25, proxeny decree; (6) *ib.* 1st series, p. 781, No. 1302 (=RANGABÉ, *Antiquités Helléniques*, II, No. 689) ll. 1, 46f, 60f, honorary decree. These are arranged in as nearly a chronological order as possible.

<sup>11</sup> *Cf.* GILBERT, *Griech. Staatsalterthümer*, II, p. 67, note 2; RANGABÉ, No. 689, l. 62.

<sup>12</sup> *Cf.* RANGABÉ, No. 689, l. 60f.

<sup>13</sup> *Cf.* HERMANN-THUMSER, *Gr. Staatsalterthümer*, p. 694.

<sup>14</sup> The only other Eretrian inscription which mentions a gymnasiarch is that already referred to, RANGABÉ, No. 689.



gymnasiarch succeeded another, each was desirous of being more liberal than his predecessors, so that from small beginnings there arose in time a high standard of the outlay to be made, and this he was expected to come up to, though he is praised as if it were all done at his own instance. The details of the gymnasiarch's services are clearly set forth in the text of the inscription itself, so it may suffice here merely to sum up the kinds of functions to which his office called him. 1. The mental and physical education of the city's youth was his first care: he provided an *ὀπλομάχος* and a *ῥήτωρ* (in Inscr. No. II an *ὁμηρικὸς φιλόλογος*). 2. He supplied all the oil needed in the work of the gymnasium, and at the Artemisia-festival gave the *ἄλειμμα*, on this occasion admitting the strangers present to a share in his liberality. 3. He instituted athletic contests and conducted those regularly prescribed. He furnished the prizes himself and paid back to the city-treasury the money regularly voted for this purpose. 4. He performed sacrifices to the gods of the gymnasium. 5. He entertained at banquets many of both citizens and foreigners. 6. He erected a statue of Hermes, and provided for the comfort of the public by the placing of seats in the place where the people took the air. And all this was for the love he bore toward his fellow-citizens.

L. 2, *τέ*. This seems to have no correlative. Probably the stone-cutter, whose carelessness has already been mentioned, had a copy with *καί* or *τέ* in connection with *συνελθόντων* (l. 4). It is worth noting that *τέ*, besides being a correlative, which is frequent enough here, is also used (ll. 16, 23, 28, 33) as a conjunction to append a clause, exactly as *καί* in l. 19, or as *δέ* might be used, though in this inscription the latter always (six times) has *καί* associated with it. This use of *τέ* is also seen in RANGABÉ, No. 689, l. 15.

L. 3, *ἀνεστράφη*. For this technical expression referring to conduct in office, *cf.* Inscr. No. II, l. 3; RANGABÉ, No. 689, l. 12; and the ephobic inscriptions generally, *e. g.*, CIA. II. 465-471.

L. 4, *φιλοτιμίαν*: *cf.* l. 22. A favorite word in laudatory inscriptions. It is used by Aeschines in his oration "*Against Ctesiphon*" four times in the sense of "honor," as an object which Demosthenes greedily covets, but also once (§ 19) in the sense of "lavish

outlay," in which sense Demosthenes also uses it in his oration "On the Crown," § 257.

L. 5, *πλειόνων*. "Absolute comparative," a sort of strengthened positive. The same use appears in ll. 15, 32, 36; Inscr. No. II, l. 5; CIA. II. 594, l. 16, *ἀνηλώσας πλείον ἀργύριον*.

L. 5, *παίδων τε καὶ ἐφήβων*. In the Sestos-inscription οἱ νέοι are also mentioned, who were naturally older than the ἐφηβοί, cf. C. CURTIUS in *Hermes*, VII, p. 134. In Chios (CIG. 2214) the four ages mentioned are *παῖδες*, *ἐφηβοί*, *ἄνδρες* and *πρεσβύτεροι*.

L. 6, *προενοήθη*. This unusual form for *προενοήθη* probably arises by assimilation from *πρόνοια*.

L. 7, *εὐταξίας*. This is a word frequently met with in ephebic inscriptions.<sup>15</sup> In the Sestos inscription (l. 83) *εὐταξία* is associated with *φιλοπονία* and *εὐεξία*,<sup>16</sup> and C. Curtius<sup>17</sup> remarks that the first *ist der technische Ausdruck für das sittliche Wohlverhalten der Jünglinge, während εὐεξία mehr die körperliche Gesundheit und Tüchtigkeit bezeichnet*.

L. 9, *ρήτορά τε καὶ ὄπλομάχον*. The *ὄπλομάχος* is often put at the top of the list of the instructors in the ephebic inscriptions, as being the most important.<sup>18</sup> As a regular instructor in a gymnasium the *ρήτωρ* is not elsewhere mentioned. In Athens the *epheboi* attended the lectures of the various rhetors and philosophers.<sup>19</sup> At Eretria, in the year when Elpinikos was gymnasiarch, a *ρήτωρ* was provided who came to the gymnasium and gave instruction there. In Inscr. II, l. 10f. the gymnasiarch Manti-doros is stated to have engaged the services of an *ὀμηρικὸς φιλόλογος*, no mention being made of an *ὄπλομάχος* or similar instructor. This makes it probable that there was a regular corps of teachers attached to the gymnasium, to whose number the gymnasiarchs made such additions as they saw fit. A gymnasium with no *ὄπλομάχος* or corresponding functionary is not to be thought of.

L. 13, *ἐλαίου*. It is unnecessary to dwell upon the fact that oil was important in Greek athletics. This is sufficiently

<sup>15</sup> Cf. SCHOENE, *Griech. Reliefs*, p. 35.

<sup>16</sup> Cf. also DITTENBERGER, *SIG.* 396, l. 17.

<sup>17</sup> *Hermes*, VII, p. 133.

<sup>18</sup> Cf. DUMONT, *Essai sur l'Ephébie Attique*, I, pp. 165, 185.

<sup>19</sup> Cf. CIA. II. 478, l. 18f. *τῶν ἐπιτη]δευμάτων ταῖς τε τῶν φιλοσόφων καὶ ῥητόρων καὶ γραμματικῶν σχολαῖς*; DUMONT, p. 242.

attested by the numerous statues of athletes either pouring oil upon the body or scraping it off with a strigil, by the names *ἐλαιοθέσιον* and *ἀλειπτήριον* for constituent parts of a gymnasium, and by the designation *οἱ ἀλειφόμενοι*<sup>20</sup> and *οἱ μετέχοντες τοῦ ἀλείμματος*<sup>21</sup> for the whole body of those who took part in gymnastic exercises. But the mention of the furnishing of oil by the gymnasiarch, both in this inscription and in No. II, brings before us a consideration of the matter from a pecuniary point of view.

The outlay for oil in the gymnastic exercises and contests must have been a considerable sum. The gymnastic inscriptions from Tauromenion<sup>22</sup> make this item prominent. The use of 218 *κάδοι* in one year's contests<sup>23</sup> is a sufficient illustration. Perhaps some of this oil was distributed in the form of prizes, as was the case at Athens, mention being made in *CIA.* II. 965 of 140 *ἀμφορῆς* as a single prize. But the ordinary use of oil in connection with gymnastic contests was for anointing. It is mentioned as an act of especial generosity on the part of the gymnasiarch at Sestos that he gave the *ἀλειφόμενοι* some of the oil to carry home.<sup>24</sup> There would be, of course, a fine opportunity for a rich gymnasiarch to show his liberality by furnishing the oil at his own expense, as is commemorated in both the Eretrian gymnasiarch inscriptions, but that it was *eine Hauptpflicht der Gymnasiarchen das nöthige Oel zu beschaffen*<sup>25</sup> may be doubted.<sup>26</sup> In the inscription from Tauromenion above mentioned the oil on hand, *i. e.*, the oil which was handed down from the preceding gymnasiarch, is distinguished from that which was freshly furnished (*ἐπαγώγιμος*) and both are reckoned as *εἴσοδοι*. In Eretria, at a time probably somewhat later than that of our inscription, a fund of 40,000 drachmas was given by a rich citizen, Theopompos, to provide oil for all time.<sup>27</sup>

<sup>20</sup> *CIA.* II. 594, l. 6.

<sup>21</sup> DITTENBERGER, *SIG.* 246, l. 65.

<sup>22</sup> *CIG.* III. 5641, 5642.

<sup>23</sup> *CIG.* 5641, side 1, l. 35. The *κάδος* is supposed to be the equivalent of the *μετρητής* and the *ἀμφορεύς*. Cf. HULTSCH, *Metrologie*,<sup>2</sup> p. 101.

<sup>24</sup> DITTENBERGER, *SIG.* 246, l. 72 f.: *μετεδίδου δὲ τοῖς ἀλειφομένοις τῶν ἱερῶν τῶν ἀπὸ τοῦ ἀλείμματος εἰς οἶκον, κτλ.*

<sup>25</sup> CARL CURTIUS in *Hermes*, VII, p. 135.

<sup>26</sup> BÖCKH-FRÄNKEL, *Staatshaushaltung*,<sup>3</sup> I, p. 549, doubts this for Athens.

<sup>27</sup> RANGABÉ, No. 689.

L. 14, ἔθηκεν δὲ καὶ δολίχους. The δολίχος, or long run, a severe test of the athlete's training, was of various lengths, some of which are given as six, seven, eight, twelve, twenty, and twenty-four stadium-lengths.<sup>28</sup> As the δολίχος was introduced at the Olympic Games in the xv Olympiad, it is not to be supposed that Elpinikos first introduced it at Eretria, but ἔθηκεν is to be understood as meaning "brought to a successful issue." In the Sestos inscription (l. 36) διαδρομὰς ἐτίθει is equivalent to ἐπετέλεσεν διαδρομὰς (l. 65).

L. 16 (28), Ἑρμῇ: cf. l. 35 Ἑρμῇν. Hermes, the patron-god of gymnasia, is well known under the name Hermes ἀγώνιος or ἐναγώνιος<sup>29</sup> and as such is constantly associated with Heracles.<sup>30</sup> The *Hermaia* at Athens was an important gymnastic festival for boys.<sup>31</sup> It is likely that the fragment of a youthful head found in the gymnasium whence came this inscription is from a Hermes in the style of Polykleitos.

L. 17, τοῦ Ἡρακλείου: cf. l. 20 Ἡρακλεῖ. This is the only mention of a Herakleion in Eretria. Before this only temples of Apollo, Artemis, Dionysus, and Demeter were known.<sup>32</sup> It is not surprising to find Heracles worshipped here along a sea whose coasts delighted to honor him. He was at home at Marathon and Thermopylae, and Thebes, though inland, was not far away.

L. 23f., τῇ πανηγύρει τῶν Ἀρτεμεισίων. The goddess Artemis Amarysia seems to have been the principal divinity of Eretria, and to her temple outside the city the great procession (πομπή) of Eretria took place;<sup>33</sup> and this temple was in later times the sacred centre of an Eretrian league which included Carystus.<sup>34</sup> A part of the πανήγυρις was a contest in the Pyrrhic dance.<sup>35</sup>

L. 27f., μετέχοντας τῶν κοινῶν: cf. 30f., τῶν κοινῶν μετέχοντας.

<sup>28</sup> Cf. SMITH, *Dict. of Antiq.*,<sup>3</sup> II. p. 693 b.

<sup>29</sup> Cf. PRELLER-ROBERT, *Gr. Myth.*,<sup>4</sup> I. 415, where see the story of Hermes' love of the Arcadian princess Palaistra.

<sup>30</sup> Cf. *ib.* note 4 for numerous references. In addition to these see the Carian inscription *BCH.* x (1886), p. 490, no. 3 [no. 4 is identical with Ross, *Hellenika*, p. 67, no. 11, which the French editors apparently failed to notice].

<sup>31</sup> Cf. *CIA.* II. 594; SMITH, *Dict. of Antiq.*,<sup>3</sup> I. p. 955 b.

<sup>32</sup> Cf. *Am. Jour. Arch.* x (1895), p. 330 ff.

<sup>33</sup> *ib.* p. 333.

<sup>34</sup> *ib.*

<sup>35</sup> Cf. RANGABÉ, No. 689, l. 46.



This phrase occurs also in the inscription from Sestos, l. 84f.: *ἐκάλεσεν ἐπὶ τὰ ἱερὰ τοὺς ἀλειφομένους πάντας καὶ τοὺς ξένους τοὺς μετέχοντας τῶν κοινῶν, κτλ.*<sup>36</sup> τὰ κοινά is a phrase in common use to denote political rights, and, if it has that meaning here, refers to a class of foreigners, non-residents, who by treaty or special decree were endowed with such rights as would entitle them to participate in the festival of the Artemisia, and when sacrifice was made to Hermes.<sup>37</sup>

L. 30, *παρεπιδημοῦντας*. Used of strangers temporarily residing in a place for a longer or shorter time. Cf. DITTENBERGER, *SIG.* 246, l. 29 f.: *ἐπιστραφεῖς οὐ μόνον τῶν πολιτῶν [καὶ] τῶν ἄλλων τῶν κατοικοῦντων τὴν πόλιν, ἀλλὰ καὶ τῶν παρεπιδημούντων ξένων, κτλ.*; *ib.* 267, l. 2 ff. - - - οἱ κατοικοῦντες ἐν Δήλῳ καὶ οἱ παρεπιδημοῦντες ἔμποροι καὶ ναύκληροι, κτλ.; RANGABÉ, No. 689, l. 40 f. τοῖς τε πολίταις πᾶσιν καὶ τῶν ξένων τοῖς παρεπιδημοῦσιν; *I Peter*, ii. 11.

L. 33 f., ἐν τῇ ἐξέδρᾳ . . . παραδρομίδι. The large *exedrai* in public places, in distinction from the *exedrai* in rooms of private houses, became popular in the Alexandrian and still more in the Roman times. How one of them appeared is seen in a restoration of the *exedra* of Attalus II at Pergamon in CONZE, *etc.*, *Ausgrabungen zu Pergamon*, pl. vii. The best-known case of an *exedra* is perhaps that of Herodes Atticus at Olympia.<sup>38</sup>

The unusual phrase, ἐν τῷ ἐπικαμπίῳ,<sup>39</sup> seems equivalent to "in the corner." The location of the *exedra* must then have corresponded to that of the *exedra* of Attalus II, as shown in the plate referred to. In Plutarch, *De Gen. Soc.* 25, one person leads another εἰς τὸ ἐπικάμπιον τῆς στοᾶς for a talk.

Vitruvius (*de Architectura*, v. 11) uses *παραδρομῖς* of the grounds planted with trees adjacent to the stadium with walks for those not occupied in the exercises. At Eretria the *παραδρομῖς* prob-

<sup>36</sup> Cf. the similar expressions *CIG.* II, 2352, l. 5f.: *πολιτεῖαν εἶναι Κελοῖς καὶ γῆς καὶ οἰκίας ἔγκτησιν, καὶ τῶν ἄλλων μετέχει Κελοῖς ὥμπερ καὶ Ναυπάκτιοι μετέχουσιν* (cf. also 2353, l. 13f.); ARISTOTLE, *Ἀθ. Πολ.* 8. 30; 26. 22 *μετέχει τῆς πόλεως*; 21. 5; 42. 2 *τῆς πολιτείας*, and often in the *Politics*; DITTENBERGER, *SIG.* 246, ll. 65, 74 *μετέχοντες τοῦ ἀλείμματος*; *CIA.* II. 186, l. 29f. [*γῆς καὶ οἰκίας*] *ἔγκτησιν ἀπέχοντι τῶν [κοινῶν καὶ τῶν ἱερῶν]*.

<sup>37</sup> Cf. STENGEL in *Müller's Handbuch*, v (8) p. 80.

<sup>38</sup> *Ausgrabungen zu Olympia*, III. pl. 37.

<sup>39</sup> In SUIDAS, *ἐπικαμπῆς παράταξις*, and in tactics generally, as in POLYBIUS and DIODORUS, *ἐπικάμπιος* is used of a wing thrown either forward or backward.

ably lay to the west of the gymnasium where there is quite a level stretch toward the theatre. It can hardly have been on a lower terrace to the south, as there the houses of the city must have come close up to the foot of the acropolis. No other alternative is allowed by the lay of the land.<sup>40</sup>

L. 40, τοῖς συνέδροις καὶ τῷ δήμῳ: cf. l. 33, τοὺς συνέδρους. In the earlier decrees from Eretria βουλὴ and δῆμος are coupled together or either is used alone. Thus in *Eph. Arch.* 1890, p. 195, No. 1, l. 1, we find ἔδοξεν τεῖ βουλῇ, *ib.*, No. 2, ἔδοξεν τεῖ βουλευὶ καὶ τοῖ δήμοι, two proxyeny decrees on the same stone assigned by Wilhelm to the end of the fifth century or the beginning of the fourth. To the second half of the fourth century are given *Eph. Arch.* 1892, p. 126, No. 2, where l. 12f. has πρόσοδον πρὸς τὴν βουλὴν καὶ τὸν δῆμον, and *ib.* p. 135, No. 5, l. 4f. with the same phrase. In the early Macedonian period is put *Athena* i. p. 621, where l. 24f. reads πρόσοδον πρὸς βουλὴν καὶ πρὸς τὸν δῆμον, cf. 30f. About 300 B. C. comes *Eph. Arch.* 1892, p. 121, No. 1, l. 11 with ἔδοξεν τῷ δήμῳ and l. 24f. πρόσοδον πρὸς τὴν βουλὴν καὶ τὸν δῆμον; and of not far from this date is *Eph. Arch.* 1887, p. 79, No. 1, with the same phrases. Dated 278 B. C. is the inscription quoted by Hermippus, frag. 36 in MÜLLER, *FHG.* III. p. 44, ἔδοξε τῇ βουλῇ καὶ τῷ δήμῳ, κτλ.; and to the first-half of the third century belong *Athena* v. p. 364, l. 6f., ἔδοξεν τεῖ βουλευὶ καὶ τῷ δήμῳ; *Eph. Arch.* 1892, p. 136, No. 6, l. 8f., ἔδοξε[ν τῇ βουλῇ καὶ τῷ δήμῳ]. To the third century in general may be assigned *Eph. Arch.* 1892, p. 127, No. 3, l. 19f. πρόσο[δ]ον [πρὸς τὴν βουλὴν καὶ τὸν δῆμ]ον; *Deltion Arch.* 1889, p. 104, l. 2, ἔδοξε[τῷ δήμῳ], l. 5, πρόσοδον—πρὸς τὴν βουλὴν καὶ τὸν δῆμον; *Eph. Arch.* 2d series, p. 384, No. 418, ll. 4f., 14f. (same phrases). *Eph. Arch.* 1887, p. 79, No. 2, l. 9, with the phrase δεδόχθαι [τῷ δήμῳ εἶναι, κτλ.] is dated at the end of the third century, and perhaps the inscription in *BCH.* II. p. 277, No. 4, with the same expression is of about the same period. The date of *CIG.* II. 2144 (= *SIG.* 201) with ἔδοξεν τῇ βουλῇ καὶ τῷ δήμῳ in l. 6 is uncertain. Of the Attic inscriptions, one from the early years of the fourth century (*CIA.* IV (2). 7b) mentions the βουλὴ of the Eretrians along with sundry officials, and in *CIA.* IV (2). 116b its number is given as 500 (the words Ἐρετριέων τὴν τε βουλὴν are restored).

<sup>40</sup> For παραδρομὴς see, further, *Ausgrabungen zu Pergamon*, p. 105.

Sometime in the second century B. C. the Eretrian βουλή was dissolved and a body called the σύνεδροι substituted.<sup>41</sup> Their existence is known, aside from this inscription, by that already often referred to, RANGABÉ, No. 689. Here l. 27 f. reads δεδόχθαι τοῖς τε συνέδροις καὶ τῷ δήμῳ and l. 62 f. ἀποδίδοσθαι . . . λόγον διὰ τοῦ συνεδρίου. The exact date of the change of βουλή to συνέδριον is unknown. The number composing the latter must also remain uncertain. Suffice it to say that the Roman conquest did not alter the democratic forms of government at Eretria.

L. 46 f., πολλοὶ—ζηλωταί. These words occur also in RANGABÉ, 689, ll. 26 and 43, but their order is different in each case.

L. 47, ἐπιστάτην. As often, a person specially chosen to see that a given piece of work was properly carried out: cf. RANGABÉ, 689, ll. 65, 71.

L. 49, Νικο[. . . After the *o* traces of another letter were visible on the stone, apparently either λ or δ, which could be filled out to Νικολάου, Νικολόχου, or Νικοδήμου, Νικοδίκου, Νικοδώρου. Any of these names would have to be much crowded to get it in, and the shortest, Νικολάου, is the one which deserves the preference.

#### DATE OF INSCRIPTION.

The forms of the letters are not such as to fix the date of this inscription more exactly than to that period when the *koine* with its unifying influences had become universal in the Greek world. Other criteria must be applied—orthography above all—and it must be compared with other Eretrian inscriptions. What is found true for this will hold for Inscription No. II as well, as they apparently belong to the same period. Of the other Eretrian ψηφίσματα, that so often referred to, RANGABÉ, No. 689 (which it will be remembered also mentions the σύνεδροι, and no longer the βουλή), is the only one which can be thought of as an appropriate term of comparison;—all the others are considerably earlier.

Rangabé dated his inscription shortly before the Roman conquest, and Gilbert<sup>42</sup> follows him, but, now that the Eretrian *Corpus* is enriched by two more inscriptions of the same general period

<sup>41</sup> Cf. GILBERT, *Griech. Staatsalterthümer*, II, p. 67 and note 2. LIV. XLV. 32 speaks of *senatores, quos synedros vocant*, though not referring to Eretria.

<sup>42</sup> *loc. cit.*



as the Rangabé-stone, certain considerations conspire to bring the latter down to a later date. As a starting point may be taken the expression in l. 30 of the inscription here discussed, 'Ρωμαίων τοὺς παρεπιδημοῦντας, which unquestionably puts its date after 146 B. C. This Elpinikos-decree, moreover, has but three instances of a first declension dative in -ει (*cf. Introduction*), showing that the use of this form was dying out.<sup>43</sup> No case of this orthography occurs in the Rangabé-stone (decree in honor of Theopompos). Further, in regard to the omission of the ι-subscript, the Elpinikos-inscription furnishes four instances out of a possible thirty-two (*cf. Introduction*), two of these in the dative singular of the article and two in the verbal form ῆ. On the other hand, the Theopompos-psephism thirty out of thirty-three times omits the ι in the declensional endings -η and -φ. The ι is retained in α three times and in the verbal form ῆ (l. 53).<sup>44</sup>

It seems, then, that the Theopompos-inscription has a tendency to conform to a later fashion of writing than the Elpinikos-stone. Against this may be urged the confusion of ι and ε in the latter (*cf. Introduction*), from which the former is completely free. This confusion appears first in Attic inscriptions about 100 B. C.<sup>45</sup> Both inscriptions have the form εἰπέθη, which ceases to be used in Attic about 100 B. C.<sup>46</sup>

The Elpinikos-stone knows nothing of the oil-fund established by Theopompos, so that, all things considered, we are safe in saying that the decree in honor of Elpinikos dates not far from the beginning of the first century B. C., and that for the public-spirited Theopompos some years later. It affords us a very instructive view of the prosperity of Eretria under Roman rule when a private citizen could give 40,000 drachmas for an oil-fund in the confidence that it would remain secure.

<sup>43</sup> *Cf.* the table in MEISTERHANS, § 15b. 8.

<sup>44</sup> The majuscule text of this inscription has been followed rather than the minuscules. The two are often inconsistent. *Vide* also *Eph. Arch.* 1895, p. 165 and *reff.* *Cf.* MEISTERHANS, § 21d. 12, for table of the use of ι-subscript in Attic inscriptions; FRANZ, *Elementa*, p. 233; BLASS, *Pronunciation*, p. 48.

<sup>45</sup> *Cf.* MEISTERHANS, § 15g. 24.

<sup>46</sup> *ib.*, §§ 15b. 7; 62b. 13.



## Π.



FIG. 2.—ERETRIA GYMNASIUM. INSCRIPTION NO. II.

(in corona)

Χαρίδαμος

Γαῦρος

Φιλόξενος

Διονύσιος

Διονυσίου

χρηστός

- Οἱ πρόβουλοι εἶπαν· ἐπειδὴ Μαντίδωρος Καλλικράτ[ους  
αἵρεθεῖς ὑπὸ τοῦ δήμου γυμνασίαρχος ἐμ̃ πᾶσι τοῖς κατὰ τῇ[ν  
ἀρχὴν ἐνδόξως ἀνεστράφη καὶ ἀξίως ἑαυτοῦ τε καὶ τῶν προγ[ό-  
νων καὶ τῆς ἐγχειρισθείσης αὐτῷ ὑπὸ τοῦ δήμου [π]ίστεως, συ[ν-  
5 ἐλθόντων τε διὰ τὴν φιλοτιμίαν αὐτοῦ πλειόνων παίδων τε καὶ ἐ-  
φ]ήβων καὶ τῶν ἄλλων τῶν ὑπὸ τὴν ἀρχὴν πειπτόντων, προσέτη  
τῆς εὐταξίας τῆς ἐν τῷ τόπῳ διὰ παντὸς τοῦ χρόνου τῆς  
ἀρχῆς, ἐμμονεύσας ἐν τῷ γυμνασίῳ δι' ἐνιαυτ[ο]ῦ· ἔθηκεν δὲ  
καὶ ἔλαιον ἱκανὸν καὶ ἐπαλείμματα ὡς χαριέστατα· [προσ]χερέστε-  
10 ρὸν τε βουλόμενος τοὺς νέους ὠφελεῖν παρ[έσ]χεν ἐκ τοῦ ιδίου  
ὀμ[η]-

ρικὸν φιλόλογον Διονύσιον Φιλώτου Ἀθηναῖον, [ὅστις ἐ]σχόλα-  
 ζεν ἐν τῷ[ι  
 γυμνασίῳ τοῖς τε ἐφήβοις καὶ [παισὶν καὶ τοῖς] ἄλλοις πᾶσι τοῖς  
 ο]ἰκείως διακειμένοις πρὸς παιδ[εῖαν· συνετέλει δὲ καθ' ἑκ]αστον  
 μ[ῆ-  
 να] θυσίαν τῷ τε Ἑρμε[ῖ καὶ τῷ Ἑρακλεῖ ὑπὲρ τῶν παίδων καὶ  
 τῶν ἐφήβων  
 15 καὶ τ]ῶν ἄλλ[ων πάντων -----

TRANSLATION.

"The *Probouloi* moved: Whereas Mantidoros, son of Kallikrates, elected gymnasiarch by the people, in all matters connected with his office bore himself honorably and in a manner worthy of himself and of his ancestors and of the trust imposed upon him by the people; and when a considerable number of boys and of *epheboi* and of others subject to his jurisdiction came together through his endeavors, he took charge of their deportment in the place during the whole period of his magistracy, abiding in the gymnasium throughout the year; and he furnished sufficient oil, and unguents as choice as possible; and desiring to benefit the youth more readily he provided at his own expense a Homeric scholar, Dionysios, son of Philotas, an Athenian, who devoted himself in the gymnasium to the *epheboi* and the boys and all the others properly disposed toward instruction; and he performed each month a sacrifice to Hermes and to Herakles in behalf of the boys and the *epheboi* and all the others . . . . ."

COMMENTARY.

This inscription (*Fig. 2*) was found in the circular room of the gymnasium two feet below the modern level of the soil. In material and shape it resembles No. I, though it is thicker. At line 1 its width is 0.415 m. The letters average a trifle smaller than those in No. I. In general the notes on Inscription No. I are to be consulted, as the two inscriptions are very similar. Of orthographic peculiarities there are none.

Γαῦρος is the only name in the crown which is not of frequent occurrence, but cf. *CIG.* 6176, *CIA.* III. 1098. Of the six words in the crown, the first three are separated from the last three by

a space, and the latter set of three, strangely enough, have the form of an epitaph.

L. 9, ἐπαλείμματα is plainly different from ἔλαιον, which was not so certain in the case of the ἄλειμμα of No. I, l. 24. It may refer to perfumed oil or ointment: cf. DITTENBERGER, *SIG.* 246, l. 37, ἐτίθει δὲ καὶ ἐπαλείμματα.

L. 9, [προσ]χερέστερον. The ο of the προσ- is visible in a squeeze and traces of the ρ and the σ. Athenaeus, 149 b, has πρόσχερος for the more usual πρόχειρος, which establishes the word, though it is a rare one. See KÜHNER-BLASS, *Griech. Grammatik*, I. § 154, 4c for analogously formed comparatives.

L. 10 f., ὀμηρικὸν φιλόλογον. The place of Homer in Greek education is too well known to need illustration. Even if Alexandria and Pergamon long held the first rank in advanced Homeric study, it is not supposable that Athens was not also active in the same field. It is, however, for the first time that we meet an Athenian with a reputation as a Homeric scholar wide enough to bring about his call to another city there to give instruction. Not only the boys and the *epheboi* but also all with any desire for education had the privilege of attending upon his work at Eretria.

L. 13. For the restoration, cf. No. I, l. 15 and DITTENBERGER, *SIG.* No. 246, l. 35, where monthly sacrifices are referred to.

L. 14. The τέ before Ἑρμῇ makes it necessary to add another divinity, and Heracles is the one of all most suitable: cf. note on l. 16 of Inscr. I, and DITTENBERGER, *SIG.* 246, ll. 62, 78. The remainder of the sentence may be compared with *ib.* l. 67 and with ll. 5 and 12 of the inscription itself.

### III.

ΦΙΛΟΠΟΝΙΑΣ  
ΠΑΙΔΩΝ  
ΠΑΡΑΜΟΝΟΣ  
ΔΩΡΟΘΕΟΥ

Φιλοπονίας  
παίδων  
Παράμονος  
Δωροθέου.

The above inscription is cut in a wreath 0.14 m. in diameter, in

style like No. 19 on pl. XIII of AM. JOUR. ARCH. 1890. The wreath is close to the top of the stone, which is of fine Pentelic marble, 0.505 m. high, 0.415 m. broad, and 0.45 m. from front to back. The letters average 0.008 m. high, and all the lines but the second are crowded by the wreath. The stone is *in situ* in one of the western rooms of the gymnasium at Eretria. The inscription is of about the same period as Nos. I and II.

Φιλοπονία is a word which occurs not infrequently in inscriptions dealing with gymnastic and ephēbic affairs.<sup>47</sup> The idea it conveys is the abstraction of the quality expressed by the adjective φιλόπωνος, which the lexicographers define as σπουδαῖος, φιλεργός, or "industrious," "diligent." The Samian inscription, DITTENBERGER, SIG. No. 396, is a list of awards for excellence in certain things: καταπάλης, ἀκόντιον, τόξον, ὅπλομαχία, θυρεαμαχία, δόλιχος, στάδιον, δίαυλος, εὐεξία, εὐταξία, φιλοπονία, λιθοβόλος. These divide themselves into purely warlike and athletic contests, on the one hand, and on the other are εὐεξία, εὐταξία and φιλοπονία. The first signifies general bodily excellence,<sup>48</sup> the second good order, general deportment, and φιλοπονία diligence in the required work. It must refer to a period of some length, which would perhaps correspond to a school-year. The genitive (of cause) is not elsewhere found alone in such inscriptions, so far as we have been able to discover. The dative is used at times with ἐπί to express this, *e. g.*, CIG. 2384b, or the genitive with ἔνεκα, *e. g.*, CIA. II. 1345, 1358, and in CIG. 2873 the nominative is used of the cause. παίδων refers to the class to whom the competition was open: it was a contest where boys were concerned, not *epheboi*.

The two remaining words are somewhat of a puzzle in the relation they express to the two words preceding them. Perhaps the most satisfactory rendering is "Paramonos, son of Dorotheos, for diligence among the boys"—received the award. The award being made, the fact was engraved on a stone within a wreath and set up in the gymnasium. Did anything stand on the stone? Its top is smooth, not adapted to receive another stone above it. If the other extended over the edge, the inscrip-

<sup>47</sup> Cf. DITTENBERGER, SIG. No. 246, ll. 39, 71, 83, and the ephēbic inscriptions from Athens: also DEMOSTHENES LXI. 26.

<sup>48</sup> Cf. note on l. 7 of Inscr. I.



tion would scarcely be seen, it was so close to the top of the stone, and the stone itself was so low. There are no traces of dowels or the like which fastened an object to it. If anything were put on it as a base, that something must have been removable at pleasure. Perhaps the prize which was awarded to Paramonos was dedicated by him and set on this stone in the gymnasium as a monument of his diligence.

## IV.

ΗΓΗΡΙΗΞΚΑΛΛΙΩ. 'Ηγηρίης Καλλίω.

This grave-stele is of native stone, 0.53 m. by 0.42 m., and was found built into the north wall of the room west of that containing the basins in the gymnasium which was mentioned as the finding-place of Inscriptions I, II, III. The letters average 0.033 m. high, and are evenly though faintly cut. The  $\sigma$  has branching and rather short top and bottom bars; the right-hand part of the  $\kappa$  does not reach the level of either end of the vertical stroke; the  $\omega$  is smaller than the rest of the letters, and has nearly vertical sides. The inscription may be assigned to the fourth century.

These two names are good instances of the Ionic dialect as it prevailed at Eretria. 'Ηγηρίης is the Eretrian form of the Ionic 'Ηγησίας. For the rhotacism, cf. MEYER, *Griech. Gram.*,<sup>2</sup> p. 228; BECHTEL, *Inschriften des ionischen Dialekts*, p. 12; SMYTH, *Ionic Dialect*, § 331.<sup>49</sup>

<sup>49</sup> The inscription containing a list of Eretrian proper names published by TSOUNTAS in *Eph. Arch.* 1887, pp. 83-110 (cf. STAUROPOULLOS in *Eph. Arch.* 1895, pp. 131-144) has the following cases of rhotacism: Κηφιρῶν 64 c; Κτηρῆς 73 B, 177 A, 224; Κτηρίωνος 188 c; Κτηριβλῶν 31 c, 285; Κτηριβιάδης 132 B; Κτηρικελίδου 132 B; Λυρανίας 3 c, 34 B, 161 c; Λυρανίου 151 B; Λυριδήμου 177 c; Μνηρίμαχος 164 c; Μνηριμάχου 69 A, 140 A, 165 c; 'Ονήριμος 151 c, 157 B, 219; 'Ονηρίμου 149 B, 152 c; Τελερίας 110 B, 120 A; Τελερίου 109 B, 119 A, 126 B. BAUNACK, *Studien* I. p. 299, adds Αλριπλῶν 38 c, but FICK, *Personennamen*,<sup>2</sup> p. 4 a, takes this as Αλριπλίδου and so excludes rhotacism.

In the list of names in *Eph. Arch.*, 2d series (1869), p. 320, No. 404γ (=BECHTEL 16 c) Μίργος occurs in l. 14, with which may be compared the form Μίργων on the lead tablets from Styra, BECHTEL, 19: 25, 71 (=ROEHL, *IGA.* 372: 70, 73). In l. 37 is -ήριππος, which TSOUNTAS (*Eph. Arch.* 1887, p. 110, note 2) reads Κτήριππος, but WILHELM (*ib.* 1892, p. 140, note 1) 'Ηγήριππος. This name is found in the ephebe-list published by the last-named, *ib.* p. 136, No. 7, l. 20, 'Ηγήριππος 'Ηγηρίν[ω]ν; also l. 24, 'Ονήριμος. STAUROPOULLOS (*Eph. Arch.* 1895, p. 144, No. III, l. 20) reads differently from Wilhelm, 'Ηγηρίν[κ]ον.

WILHELM (*Eph. Arch.* 1892, p. 145, No. 22) published the name Τιμηρίη, and

Among the Eretrian proper names showing rhotacism *Κτηρίας* and *Τελερίας* most closely resemble *Ἑγηρίας* as regards the place of the rhotacism, while *Ἑγήριππος* and *Ἑγηρίνικος* are words from the same root.<sup>50</sup>

On the Ionic ending *-ης* in the nominative of the masculines of the *a-* declension, cf. SMYTH § 415, 2, where examples are given. Five instances, four from Bechtel, will suffice here: No. 19, 56 *Κριτής*; 19, 276 *Ξανθίης*; 19, 445 *Σωσίης* (all from Styra); 78B 3 *Πανσανίης*, from Thasos; and *Athena*, v. p. 354, No. 39, *Λυρανίης*.

The genitive *Καλλίω* may be compared with *Χαιρίω* (*Eph. Arch.* 1887, p. 101, l. 122B, 123B from Eretria; *Πανσανίω* (BECHTEL, 163:16) from Abdera; *Ἀσίω* (BECHTEL, 174C) from Chios. In general, *vide* SMYTH, *op. cit.*, § 427, and cf. STAUROPOULLOS in *Eph. Arch.* 1895, p. 131, note on 16a.

V.

Κ Α Λ Λ Ι Μ Α × Η. *Καλλιμάχη*.

Grave-stele on a roughly wrought slab of limestone, 0.50 m. high, 0.41 m. wide, 0.07 m. thick. Across the stone a band is cut, lower and smoother than the rest of the surface, to receive the inscription. The stone was found just north of the circular room in the gymnasium and very near the surface. The letters are 0.04 m. high and carefully cut, the ends of the strokes being gradually broadened. The limbs of the *α*, *λ*, *μ* and *η* are slightly curved and impart a distinct grace to the letters. Probably it is from the third century.

VI.

Θ Ε Ο Δ Ο Τ Η *Θεοδότη*.

Grave-stele on piece of roughly wrought marble, 0.73 m. × 0.35 m. × 0.15 m., built into the wall of a mediæval tower on the island of Hagia Triada, just off the eastern horn of the harbor of Eretria. The letters are about 0.04 m. high.

STAUROPOULLOS, *Athena*, v. p. 354, No. 21, *Τιμηρίπη*, No. 30, *Λυρανίης*. *Κτηρίνος* is found on another of the Styra tablets, BECHTEL, 19: 438. *Κτήριλλα* is instanced in *Am. Jour. Arch.* 1891, p. 248, No. 7.

TSOUNTAS (*l. c.*) corrected the reading *Αἰρίμαχος* of Eustratiades (*Eph. Arch.* 1869, p. 319, No. 404β, l. 40) to *Λυρίμαχος*.

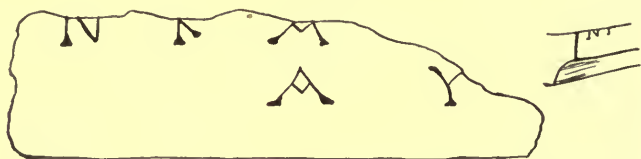
<sup>50</sup> Cf. FICK<sup>2</sup>, p. 134f.

## VII.



Fragment of marble, 0.16 m. broad at the top and 0.17 m. high. Letters 0.015 m. to 0.018 m. in height. It was found in the gymnasium in the northeast corner of the room west of that containing the basins.

## VIII.



On a marble moulding. Surface preserved measures 0.56 m. by 0.38 m. The letters are 0.02 m. high. Found in the doorway of the basin-room of the gymnasium with fragments of sculpture.

## IX.



Fragment of moulding of coarse marble irregularly broken. Total height, 0.10 m.; depth from front to back, 0.12 m.; inscribed face, 0.17 m. by 0.05 m.; letters, 0.02 m. high. Found near centre of canal which surrounds the orchestra in the theatre.

## STAMPED TILES.

The following fragments of stamped tiles were all found in the gymnasium.

1. (a) ΕΡΕΤΡ Fragment measures about 0.10 m. by  
0.10 m. by 0.02 m.

(b) ΕΡΕΤ

(c) Λ Ν

The height of letters of these three pieces is 0.016 m. All are from the same stamp, which reads Ἑρετριέων.

2. Δ Η.  
Ε Ρ. The tile has original breadth 0.175 m., and the fragment is 0.30 m. long. The stamp is an oval 0.085 m. by 0.045 m., and the letters are 0.01 m. high. There is room at the right for another letter in each line (the surface is much worn). Probably we should read Δ Η Μ

Ε Ρ Ε

3. Δ Η. Fragment 0.07 m. by 0.03 m.; letters 0.019 m. high. Probably the stamp was Δῆμος (or Δῆμον) Ἑρετριέων.<sup>51</sup>

RUFUS B. RICHARDSON.

T. W. HEERMANCE.

Athens, February, 1896.

<sup>51</sup> For stamped tiles from Eretria, as previously found, cf. AM. JOUR. ARCH. IX (1894), p. 340, note 10, and p. 342, note 19; also *Eleventh Annual Report of the American School at Athens* (1891-92), p. 40.



## NOTES.

### NOTES FROM CORINTH.

NEW HAVEN, Conn., June 12, 1896.

EDITOR OF AMERICAN JOURNAL OF ARCHÆOLOGY: *My Dear Sir*—I hand you the following extracts from letters just received from Professors Richardson and Wheeler at Athens, under date of May 27:

"We have found the theatre, and have uncovered enough to be quite sure of it. It is badly broken up, but we have plain lines of ascending steps in three different places, converging to a point below. The steps are in some cases deeply worn by footprints. We cannot uncover the whole theatre this year, since it lies ten or fifteen feet under ground. The importance of the discovery of the theatre lies of course in its being, as you will remember from Pausanias, the key to much of the topography of Corinth. We seem already near to a temple in our work around the upper part of the *cavea*, since we have found there some fifty more or less broken archaic terracotta figurines, apparently *anathemata*. One is complete, a female divinity, resembling Aphrodite rather than Athena, whose temple we should expect to find here, *πρὸς τῷ θεάτρῳ*. . . . I do not know that we could have asked for a more satisfactory close of our first campaign at Corinth than that which we now have. I have repeatedly said to myself and others in answer to the question, what form of success I would choose for this year, 'to find the theatre.'" (R. B. R.)

(From B. I. W.) "The discovery of a magnificent Greek *stoa* or passageway or something of the kind, east of the temple, is also a brilliant thing, and brings us certainly near to the *agora*. . . . I am confident that this is altogether the most important contribution made by any American excavations to archæological and topographical knowledge. Up to date Corinth was a blank, so far as any knowledge of its topography was concerned. Now that a fixed point is established, Pausanias can be read with some hope of interpretation."

This is all which seems suited to the JOURNAL from these letters.

I am very truly yours,

T. D. SEYMOUR.

## NOTES FROM ITALY.

### EXPLORATION OF THE VOLSCIAN CITIES AND ANCIENT ROADS.

—In connection with the work undertaken on behalf of the American School at Rome on the site of ancient Norba in the Volscian hills of Latium, I attempted to find the line of ancient pre-Roman roads which, it appears to me, must have connected Norba with the other cities of the Volscian hills. The roads leading out of the various gates of the city were all well marked, and those which descended the mountain-side overlooking the Pontine plain could be traced to a considerable distance in various directions. Less than half-way down the mountain-side the road trifurcated—one branch going northward toward Cora, and the other southward toward Letia; while a third branch went directly down to the plain to a *pagus* which occupied a site immediately above the mediæval town of Ninfa lying so picturesquely ruinous at the sources of the stream of that name at the foot of the hill of Norba. With the assistance of the engineer Cirilli, I first traced the road to Cora along the greater part of its extent, discovering in connection with it a number of constructions belonging to *prigi* and villas of the pre-Roman period.

At Cora itself we drew up a plan of the Volscian city with its terraces, studied the pre-Roman arched bridge, called the *Ponte della Catena*, with its polygonal masonry at each end and its arch and piers of squared tufa. Beyond Cora were traces of further polygonal constructions which indicate that the road proceeded further in that direction. I intend to investigate this, in order to ascertain whether the road went across the plain to Velitrae, or passed around the upper spur of the Volscian hills to Artena and Signia.

At Cora itself we were able to locate the necropolis and to secure some objects from it dating from the early part of the VIII century. As none of the necropoli of these Volscian cities had been located hitherto by archæologists, this fact is of importance, all the more that I have succeeded in acquiring the same certitude in the case of the necropoli of two other Volscian cities. The city-walls of Cora belong mostly to the second and third manners of the walls of Norba, and the steepness of the hill on which the city is built led to the construction of an unusually interesting series of high terraces connected by a winding road.

I then returned to Norba and started on a week's tramp to discover the ancient Volscian roads to the south, ending at Tarracina=Anxur, and Fundi. I succeeded in tracing them along almost a continuous line from Norba to Setia, then to Privernum, and finally to Tarracina=Anxur. The road which we followed passed along the mountain slope overlooking the Pontine plain, on a lower level than that between Norba and Cora, and, of course, it was even lower still in the gap toward Privernum and on part of the way to Tarracina where the plain had to be crossed or skirted. Both beyond Norba and toward Privernum we found traces of a second internal road which connected Sezze (Setia) and Privernum with Norba, beside the road on the side of the plain. This second road, which I have not yet carefully investigated, was connected on reaching the plain of Privernum with a *pagus* and temple of considerable interest, built in the latest period of Volscian culture. It is to be noted that here and further toward the south the construction tends less to the polygonal and more to the rectangular system in courses.

Among other things I reached the conclusion that the supposed site of ancient Privernum is in reality only the site of the Roman city built after the destruction of the Volscian city. The Volscian city must be sought elsewhere. This is not the place for giving my grounds for this conclusion, which will appear in the detailed publication in the Papers of the American School.

A few general facts can be stated in regard to these ancient roads. The earliest section, especially around Norba, Cora and Setia, belongs to the early manner of construction, and can hardly be later than the VI or VII century B. C. The roads consist (1) of a heavy and compact road-bed usually over six metres wide, of rubble which has become a hard concrete and can be removed in masses; (2) of a lower retaining-wall of polygonal masonry varying greatly in height, rising at times to a height of four, or five, and even seven metres; (3) of an upper wall, marking the boundary on the rising side, which is often regarded as unnecessary; (4) of various lines of parallel polygonal walls both above and below the road-line. These are used especially in rocky places, where it is necessary to guard the road against the fall of material from above and from the undermining of the road-bed.

It would appear as if, at a point about halfway between each city, a structure of considerable extent was projected from the road to overlook the plain, though whether for purposes of defence or not is uncertain. At intervals, by the side of or below the road, and even as far down as the edge of the plain, there are groups of structures of the later polygonal style of the third and fourth manners, which evidently

correspond to the great development of agricultural interests at the time of the Volscian supremacy culminating in the sixth century B. C.

I am at present continuing the survey of the roads and of all the ruins of the pre-Roman period between the cities. The work when completed will also include the ground-plans of the existing ruins on the sites of the Volscian cities themselves, and drawings of the walls, showing the various periods and styles of construction. Perhaps the most interesting of these plans, for its novelty, will be that of the group of polygonal structures on the promontory of Mt. Circeii, where I have been able to connect very clearly the plan of the ancient city of Circeii with its acropolis, which was, in most unusual fashion, detached from it on an overhanging peak, and connected with it by a causeway. Then, on the highest peak, at an even greater distance from the ancient city was the original sanctuary, the so-called temple of Circe.

**NORBA.**—EXPLORATION OF THE ANCIENT CITY.—Attention was first called to the ancient city of Norba in 1829 by an article by Gerhard in the publications of the German Institute, illustrated with drawings by an architect named Knapp. This article was, however, written without much, if any, study of the site, and the plan was both inadequate and erroneous. Nine lithographic drawings (folio) of its walls and gates by Edward Dodwell were posthumously published (London) in 1834 without text. Since interest has been again aroused in the ancient cities of Latium which preceded Rome, and the theory has been advanced that in this entirely unexplored region can be found the solution of the problem of Early-Italian culture in so far as it was different from the Etruscan—Norba has been regarded (perhaps only during the last year or two) as the centre of any studies that might be undertaken in this matter. On my recommendation it was decided to make of Norba the centre of the School's explorations in the field during its first year. As so much of the ruins of the ancient city remained above ground, the first step to be taken was a complete survey of all the existing ruins, in the hope that, after this was accomplished, the Ministry would be willing to allow us to complete this work by following under ground the lines of constructions and of streets which still remained to be traced. The work of the survey was intrusted to the engineer Cirilli, and very soon we became skilled in distinguishing the various periods of the constructions and the probable course taken by the walls underground, which we were often obliged to test by sinking surveying poles and by other means. In this way the plan of the city was traced as completely as was possible under these conditions. At present we still hope that our request for permission to carry on



the work by uncovering the hidden parts of the structures will not be denied us by the Ministry.

The city shows one important fact. Its irregular oval shape, the position of its gates, and the irregular direction of its streets prove that here we have a civilization of a character totally different from that of the Etruscans, not only in its origin but continuing to differ in its historic development. It has no trace of the division into four regular sections by the *cardo* and the *decumanus*, a division which is so common among Italic prehistoric settlements, Etruscan cities, and Roman camps, as to become a cardinal point in the question of origin, being connected with the religious consecration of the city. This absence of the *cardo* and *decumanus* is confirmed as a general characteristic of the Latin and Volscian cities by an examination of the plans of Cora and Signia.

The early date of the foundation of Norba is confirmed by a careful study of the successive periods of construction, the latest of which—setting aside the reconstruction of the temples—cannot be later than the fifth century. In fact it would be difficult to place the foundation of the city at a date later than the ninth century B. C.

The circuit of the walls is complete and measures about three kilometres. It had three large gates and one small one, beside posterns. One gate is defended by a round tower, and the weak side of the wall, toward the hills, is defended at an angle by a bastion which still remains to a height of almost 50 feet. The walls were built in the first and second manners, and two sides were afterwards rebuilt in the third manner.

As was so often the case in the primitive cities of Middle Italy, the wall-circuit enclosed two hills. The larger hill was the acropolis, the smaller hill was the sacred centre with the two principal temples. There were, however, two other temples, one on the acropolis and the other on a point jutting out toward the Pontine plain. An immense open cistern, nearly a hundred feet square, was constructed on the slope of the acropolis-hill, and appears to have supplied the entire city with water, being connected by a network of passages with an interesting series of wells by means of which one can locate the position and estimate the size of the various houses, as well as determine in a measure the direction of the streets. It was possible also to determine, even without regular excavation, the position, direction and character of several of the city streets. They were paved with slabs of medium size, according to the method afterwards adopted by the Romans, and were provided with a raised sidewalk on each side. The upper or main part of the city, which ran around the base of the two hills, appears to have been entirely re-modelled

and reconstructed during the third period. Until that time the natural outlines of the ground were probably left without much change; a large number of other ancient cities, as for example, Rusellae, never got beyond this stage. But at some period, perhaps in the seventh or sixth centuries—during what I regard as the third period—immense inner bastions were built to sustain broad artificial terraces, and the streets and lines of houses were then planned as they remained until the destruction of the city. It is evident from the few fragments remaining above ground that the temples at least were rebuilt in the fourth or even the third century B. C.; and all over the hill there are fragments of tiles and pottery of that period. It was in the year 82 B. C. that the city was besieged by the troops of Sylla, and, being betrayed, was set on fire by its inhabitants, who perished rather than surrender. After that it was not inhabited, though in imperial times a villa appears to have been erected at the base of the acropolis-hill. In Pliny's time it was a ruin visited by curious travellers, and so it has remained ever since; two modern towns growing up in its vicinity, one below, named Ninfa, which was abandoned before the close of the Middle Ages, and the other on the opposite edge of the same mountain-spur as the ancient city, and perpetuating its name down to the present time in the form of Norma.

CONCA=SATRICUM.—About half-way between Porto d'Anzio (ancient *Antium*) and Velletri (anc. *Velitrae*) is a *casale* or farm called CONCA. About here was placed the ancient city of SATRICUM, which was captured by Coriolanus together with Longula, Pollusca and Corioli. In the XIII century a mediæval fortress was constructed, in part of the material of the ancient walls. The site has been studied. In fact, M. de la Blanchère, then a member of the French School at Rome, made a study of Conca which he published as a volume of the *Bibliothèque des Écoles Françaises d'Athènes et de Rome*. During the past summer, M. Graillot, at present a member of the French School, again undertook a study of the ancient site. It was also visited in the autumn by Professor Helbig, on the invitation of the owner, Signor Mazzoleni, and at Helbig's recommendation Count Tyszkiewicz, the well-known collector, agreed to join the proprietor in an excavation. The excavation was placed in charge of M. Graillot, but, at the beginning, an experienced excavator, who formerly had charge of the government excavations, in the Faliscan region, Francesco Mancinelli, was called to Conca, and he located more exactly the tombs of the necropoli and the site of the ancient city and temples. There appears to be some dispute as to priority of discovery of the exact location of the temple of Dea Matuta, which will later be mentioned, but into this question it is not my province

to enter. Mancinelli on his departure sent one of his experienced excavators to carry on the work under M. Graillot's direction.

The first discovery of importance was that of an interesting temple. As soon as this was known the Government Archæological Commission took part in its exploration, first by the sending of Sig. Pasqui and then by the intervention of Comm. Barnabei, head of the Department of Excavations at the Ministry, and Count Cozza, whose special studies in Etruscan architecture have made him the greatest living authority on this subject. Very soon a number of terracottas belonging to the decoration of the temple began to appear, especially antefixes. These belonged to several periods and showed the various stages of development and reconstruction of the temple from the beginning of the sixth century down to the close of the fourth century. Similar proofs of these vicissitudes came to light in excavating the structure itself, for the foundation-walls revealed the changes of ground-plan corresponding to the various reconstructions. The earliest period was that of the early "Etruscan" temple of red tufa with the large wide *cella*; the next with a narrower *cella* of temporary construction, while a second temple of white tufa was being built. The most important change was, that the fourth reconstruction involved the change to a monumental peripteral temple with decorations on a superb scale.

The style of the antefixes and gable-sculptures is purely Greek, but they are of terracotta, as was the Italian custom. There are two heads belonging to a series of figures of the close of the sixth century (510-500) which are unsurpassed in Italy or Greece for the beauty and delicacy of their workmanship.

The discovery is altogether one of the most important made in Italy of late years. It merits a full account in this Journal; consequently, I shall defer giving further details until the excavations have made further progress. They were stopped by order of the government after a few days' work. The owner was allowed to proceed after a while. The Ministry decided to itself undertake the excavation on account of its importance.

Many tombs are now being opened in the necropolis, and they date from the VII and VI centuries. They are especially remarkable for the large number of objects and pieces of amber. Two reports have thus far been published. One, by M. Graillot, entitled *Le Temple de Conca*, appeared in the Jan.-April No. of the *Mélanges d'Archéologie et d'Histoire* of the French School in Rome: the other, by Comm. Barnabei and Count Cozza, appeared in the January number of the *Notizie degli Scavi*. The especial importance of these excavations of Satricum will be evident when we realize that they



are giving us for the first time important specimens of the art and industries current in the plain-cities of Latium during the first centuries after the foundation of Rome.

**NARCE** (near Mazzano).—At and near a hill called Narce, close to the modern town of Mazzano, not far from Campagnano, in the centre of the Faliscan region, the discovery was made, some time since, of an early city and necropolis of the VIII, VII, and succeeding centuries. Some account of this discovery is given in the government publication *Museo Falisco*, in the series of the *Acad. dei Lincei*. The upper gallery in the Faliscan Museum at the Villa Giulia at Rome is almost entirely filled with the results of the excavations made here, while a considerable part of the material has been sold. The latest excavations have been carried on, in different parts of the necropolis, by Sig. Benedetti and by Sig. Mancinelli. The tombs opened are well-tombs and trench-tombs of the IX, VIII, and VII centuries, and represent only the archaic period. Neither is there any trace of foreign importations.

The greatest novelty brought out by Benedetti's tombs has been the use in the earliest vases, especially in the Villanova cinerary urns, of a surface-decoration of lead. In the earliest examples the lead is put on very irregularly and clumsily in narrow strips, forming *swastikas*: in later examples the lead appears to have been applied, more regularly, in a state of fusion. This ornamentation is so easily rubbed off in removing the dirt that it undoubtedly had existed on vases previously found without being noticed, having been cleaned off before coming into the hands of the archaeologists. In one case the *swastika* on the top of the cover of a cinerary urn is formed not of bands but of flat balls of lead.

The series of tombs of the earliest period excavated by Mancinelli contained a number of important novelties. They give, in the first place, a more complete series, than was heretofore known, of cinerary urns illustrating the development of the Villanova type both in form and decoration. Then, what is entirely new, there are a number of the vase-supports in the form of double cones (under which the fire was built) which have caryatid figures both painted and in relief. One has a single row and another a double row of the figures in relief of extremely primitive workmanship.

**VULCI**.—Some excavations were carried on at Vulci during 1895 by Sig. Mancinelli, on the property of Prince Torlonia. The excavator opened a number of tombs of different periods and styles—well-tombs, trench-tombs, and chamber-tombs. Two of the chamber-tombs contained objects of interest. One had burials of two different periods, attested by the presence of both Corinthian and black-figured



vases. The second had a group of Corinthian vases as fine as any ever found in a single tomb in Italy. One was especially remarkable for its central zone of processional figures, and another for its gorgon-head, showing that although made undoubtedly in Greece, it was made for the Etruscan market and for the Etruscan ritual. These vases will be published and illustrated, as they have been secured for the Museum of the University of Pennsylvania.

**BENEVENTUM.**—CASTS OF THE ARCH OF TRAJAN.—As part of the work of the new American School in Rome it was decided to make moulds and casts of the sculptures of the triumphal arch of Trajan at Beneventum. This arch is in a better state of preservation than those in Rome. Its sculptures also are finer in style and more important as a series than any other. The processional frieze encircling all four sides of the monument under the cornice is unique.

The permission of the Government was most graciously granted. The work was entrusted to the ablest moulder in Italy, Sig. Annibale Piernovelli, whose work of moulding the column of Marcus Aurelius for the German Institute last year was so successful. The expense of the work is met by subscriptions raised by the efforts of Professor Warren, temporary chairman, and Professors Hale and Frothingham, Directors of the School for the past year.

Sets of the casts are going to the Museum of the University of Pennsylvania, to the Art Institute of Chicago, and to the University of Michigan, Ann Arbor. Complete sets or single pieces will be supplied by the School to any institution.

All the figured reliefs of the arch, except those which are duplicates or are very badly injured, will be moulded. These consist of (1) three rows each of four large reliefs; (2) two rows of four small reliefs; (3) the frieze; (4) four colossal allegorical figures in the spandrels of the arch—all on the outside; (5) two large processional reliefs of the same size and style as the famous ones of the arch of Titus, on the interior of the arch.

The strong portraiture in some of the heads (especially those of Trajan himself) the ideal beauty of some of the figures (especially those of the gods and allegorical personages) show the hand not only of a remarkable artist, but of one who was undoubtedly a Greek.

The work of moulding will be finished by the beginning of June. As there is no series of casts of monumental Roman sculpture in the market, even of an inferior character, these casts of the arch will be extremely valuable to all museums for historical illustration.

A. L. FROTHINGHAM, JR.

Rome, May, 1896.

## ARCHÆOLOGICAL NEWS.

### SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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NOTE.—A list of abbreviations of the titles of societies and of periodicals cited in *Archæological News* will be found on the page following the *News*.

## EUROPE.

### GREECE.

THE SPREAD OF WORKS OF GREEK ART THROUGHOUT EUROPE.—  
MR. ARTHUR J. EVANS delivered in Edinburgh the fourth of this year's course of the Rhind lectures in archæology. The subject was: *The Rise of Late Celtic Culture on the Continent, and its Mix-Hellenic Character*.

Mr. Evans said, besides the contact with the ancient Venetians referred to in the preceding lecture, the Celtic art was largely influenced by direct commercial intercourse with Greece. Finds of this period containing Greek vessels of sixth- and fifth-century fabric are scattered over a wide area from Central Eastern France to Moravia. Among the most characteristic of the objects thus imported are bronze tripods, hydrias, numerous beaked wine-vases or oenochoes, flat bowls of bronze like the preceding, and painted vases. These were originally described by Dr. Lindenschmit and others as Etruscan, but their Greek origin was now in almost all cases authenticated, and bespeaks a very lively commerce with Hellenic lands. The general range of the finds tends to show that the bulk of these objects came by Adriatic routes. Some came from Corinthian and Cheladian workshops, others from Magna Graecia, and in the Roseninsel, in Bavaria, were found fragments of painted pottery which was probably derived from Tarentum. The greater part of these imported objects were found beside skeletons, often associated with remains of chariots.

At Grächwyl, in the Canton of Berne, was found under these conditions a hydria of sixth-century Greek fabric, and with it a late-Hallstatt sword, and in a contemporary deposit at La Garenne, in the Côte d'Or, a tripod similar to one found at Olympia. At Dürkheim, near Speyer, in the remains of a tumulus was found another tripod

and bronze vessels of fifth-century date, similar to one found at Vulci. Similar finds belonging to this period are specially frequent in the Valley of the Saar, and in these and kindred deposits we already begin to see the beginnings of indigenous Celtic imitations of some of the imported Greek models. In the barrows of the Marne and other cemeteries of Champagne we see imported oenochoes and painted vases associated with arms and ornaments of pronounced "Late Celtic" character. Remarkable tomb-groups of the same class, belonging in this case to the fourth century, B. C., are seen in the barrows excavated at Wald-Algesheim, between the Saar and Nahe, and at Eygenbilsen, near Tongres.

It thus appears that from the sixth century before our era onward there was a continual flow of Greek commerce into these East-Gaulish regions, exercising a modifying influence on the later Hallstatt culture, and contributing an important factor to the formation of the Late-Celtic art. About 400 B. C., before the great Gaulish invasions, Gaulish swarms sacked Rome and occupied Northern Italy, and at the same time the Belgic tribes pushed westward to Britain, while others advanced to the Pyrenees and penetrated to Spain. Eastward the Danubian countries were overrun, Delphi plundered, and Celtic kingdoms founded in Thrace, and, finally, in part of Asia Minor—the later Galatia. Nor was this all. Bodies of mercenaries took service with Greeks, Etruscans, and Carthaginians in Sicily, Central Italy, Macedon, and elsewhere. The position of the Celtic tribes became thus cosmopolitan, and we must be prepared to find traces of very various influences. The migration which turned a large part of North Italy into "Cisalpine Gaul" has left its traces in cemeteries like that of Marzabotto, the counterpart of those of Champagne; and this settlement in the Po Valley greatly promoted the diffusion of Italian civilization among the Gauls. More to the east their Danubian extension brought them into contact with a special Pontic or Greco-Scythian culture, offshoots of which, moreover, into Central Europe had been already illustrated by finds like that of Vettersfeld, in Silesia.

Mr. Evans suggested that it was through the intimate contact with the Pannonian and Illyrian tribes (which may have begun much earlier) that the Celtic craftsmen became acquainted with that survival of the spiral system of ornament of which the pure Hallstatt culture had preserved but little, but which, as had been already pointed out, is found in the Bosnian remains of the Early Iron-Age, and forms a distinguished feature of the Latest Bronze-Age of Hungary, which overlaps the Hallstatt Period in the Alps. These spiraliform motives, which henceforth become an inseparable part of late-Celtic ornaments, may in this way be traced back by a lineal descent to the much earlier



spiral decoration of the Aegean countries, of which that of Mykenai itself was an offshoot. This system had been spread by the old course of the amber commerce to the Bronze-Age population of Scandinavia, by whom it seems to have been propagated in a limited degree to the Orkneys, Scotland, and Ireland. But this earlier wave had long been spent, and it was the Later-Celtic invaders who brought the Celtic spiral system back, as it still survived almost within the memory of man—in the decoration, for instance, of Highland pistols—to our islands. This was a later branch of the same parent trunk, but the question naturally arose: Where were its roots? In the Aegean Islands this spiral system went back to the third millennium before our era, and the lecturer himself had long suspected that this early European system fitted on to that of XII-dynasty Egypt, where the scarabs showed that the returning spiral decoration—in Egypt of very remote origin—attained its apogee.

Mr. Evans had undertaken a journey to Krete—the natural link between the Aegean world and Egypt—partly owing to the belief that he would there find the “missing link,” in the shape of imported Egyptian models. This expectation has been fully realized. He found traces of a strong XII-dynasty influence (c. 2800 B. C.), and side by side with Egyptian scarabs indigenous Kretan sealstones copied from them, some with the returning spiral motive, as found elsewhere on Aegean sites. Mr. Evans ventured to consider this proof of the ultimate connection of the European spiral system, such as the Celts carried to its greatest perfection, with that of ancient Egypt to be absolute and final.—*N. Y. Times*, Jan. 10, '96; from *Edinb. Scotsman*.

DEVELOPMENT OF THE SEILENOS-MYTH.—At the Feb. 5 meeting of the English Archæological Institute, Mr. TALFOURD ELY exhibited, and read a paper on, a terracotta figure found in Kypros by Major Alessandro di Cesnola, and published in *Salamina* as “a bearded Hercules.....in a lion-skin.” Mr. Ely showed that this was incorrect, and that the figure was that of Seilenos, of a somewhat refined type. Seilenos was a favourite subject with artists of every kind. A cast was shown of the unique tetradrachm of Ætna with the head of Seilenos. Mr. Ely traced the development of Seilenos from an independent Asiatic deity of flowing water (as on the Ficoroni *cista*) to the position of a drunken servant of Dionysos. As to outward form, the lowest type is the Papposeilenos. A nobler conception is found when Seilenos appears as the guardian of the infant Dionysos. Like other water-deities, Seilenos was gifted with wisdom and prophetic powers. To idyllic poetry he is what Teiresias is to tragedy and Kalchas to epic verse. Though sometimes confounded with Satyrs, he is distinctly their superior, as in the Satyric drama and in the pageants of



the Ptolemies. His rugged features were well adapted for *gryll* and to ward off the evil eye. Like Pan, he formed an excellent foil for Eros and other types of youthful beauty so prevalent in later Greek art. Mr. Ely came to the conclusion that his terracotta represented an actor playing the part of Seilenos.—*Athen.*, Feb. 29, '96.

CARPETS SPREAD BEFORE THE SHRINES OF THE GODS.—At the November meeting of the Archæological Society of Berlin, CURTIUS spoke of the most recent publications and said that USSING in his *Midtgruppen paa Parthenonfrisen* had come independently to the same conclusions which Redner laid before the society some time ago, and supported them by an instructive inscription from the *Bull. de Corr. Hellén.* (III, p. 324), in which the dedication of a carpet and several seats to the Mother of the Gods at Chios is mentioned, so that no doubt remains that carpets were used to spread before the shrines of the gods.—*BPW*, 1896, No. 4.

DATE OF THE POLITEIA OF ARISTOTLE.—M. FOUCART has turned to account an inscription of Rhamnous (Πρακτικά of the Arch. Soc. of Athens, pub. in 1893, p. 15), the most ancient document in which mention is made of a *kosmetes* (middle of the IV century), for the purpose of corroborating the reading *κοσμητήν* in the *Politeia* of Aristotle (chap. XLII). He has elsewhere cited arguments, taken from inscriptions of Oropos, for placing the drawing up of this work between 334 and 332; the mention of the archon Kephisophon (329-8) is an addition made after the publication of the book.—S. R. in *RA*, Oct. '95.

THE THYMELE IN GREEK THEATRES.—In the October number of the *Classical Review*, Mr. A. B. COOK has a paper *On the Thymele in Greek Theatres*, which begins with the following sentence: "Modern reproductions of the Greek drama have familiarized us with the appearance of a square altar to Dionysos mounted on steps and standing in the centre of a circular orchestra. This altar, customarily inscribed ΔΙΟΝΥΣΟΥ, is spoken of as the *θυμέλη*. The orthodox further explain that in it we have a relic of the old dithyrambic performance; it carries us back—they say—to the seventh or sixth century B. C. when a chorus sang and danced round a rustic altar in honor of the vintage god." The accuracy of this definition has already been questioned, and this paper is an attempt to clear up the question in so far as it relates to the cult of Dionysos. From the evidence of vases, altars, and other monuments the writer concludes: "We shall not then be mistaken if we suppose that the normal service of Dionysos comprised an offering by fire on the *βωμός*, and an offering without fire on the *τράπεζα*—both taking place in the visible presence of the god." The writer shows how this evidence of temple-offerings throws light upon the arrangement of the theatre through the close analogy

of the theatre through the close analogy of the theatre to those of the temple in Dionysiac services. It appears that in the primitive Dionysiac service the *thymele* was a table upon which victims were cut up, and that the rustics who sang, or the actor who declaimed, did so standing on this table while the audience remained on the ground. The testimony of the text (especially that of Pollux) is confirmed by that of the vase-paintings, especially by Archaic Boeotian pottery discovered on the site of the Kabeirion at Thebes. These vases, and especially one in the British Museum, are caricatures of actual religious services. The writer concludes: "(1) The early *τράπεζα* resembled a stage; (2) the early *τράπεζα* was used as a stage both by singers and by the actor. The inference is obvious—the early *τράπεζα* was the early stage. This identification completes the analogy between the theatrical performance and the ordinary ritual of Dionysos. The latter postulated a cultus-statue with the customary *θυμέλαι*, viz. a *βωμός* and a *τράπεζα*. The former has now been shown to have complied with these conditions. The statue and the *βωμός* stood in the orchestra; the *τράπεζα* was none other than the stage." The author goes on to investigate the relative position in the theatre of *λογέιον* and *θυμέλη*. The former being parallel to the tangent of the orchestral circle and the latter being somewhat doubtful, the orthodox view being that it occupied the central point of the circle. The evidence in regard to this opinion is very thoroughly discussed, and all the monumental evidence hitherto discovered is utilized. His conclusion is that in all probability in the middle of the fifth century, at least, the *thymele* stood almost immediately in front of a low stage with the statue of the god on one side—an arrangement corresponding to that employed in the regular ritual of Dionysos. As the stage step by step encroached upon the orchestra, the *thymele*, originally a separate block, became merged in the stage so as to project from it, and finally disappeared into it, so that the stage thenceforward appropriated its name and is known either as *logeion* or *thymele*, the transition being probably complete by the middle of the fourth century.

THE GUITAR IN GREEK ART.—Stringed musical instruments are divided into two great categories. Those which, like the harp, are composed of a frame and sounding-box upon which are strung open strings to be struck by the fingers or by the plectrum; each vibrating throughout its entire length can give but one sound, always the same. In the other class, to which belong the lute, guitar and the violin, the sounding-board is surmounted by a long neck. The strings, ordinarily few in number, are stretched from one end to the other. By pressing a string with a finger of the left hand against any point upon the neck, while striking it lower down with the right hand, one

can shorten the vibrations at will, and consequently produce sounds more or less high. Of these two classes of instruments, the first was by far the most well-known in antiquity: to it belonged the only really national musical instruments of Greece—the lyre and the *kithara*. The necked instruments are rarely referred to. They are included, however, in a variety of stringed instruments mentioned by Nikomachos (reign of Tiberius). Nikomachos, wrongly likening the monochord to the *πάνδουρος*, takes it as a type of a whole group of instruments founded upon the same principle, but which differed according to the number of strings. According to Pollux, the monochord (analogous to the modern *rahab* of Cairo) was used by the Arabs, while the *πανδοῦρα*, identical with the former *πάνδουρος* of Nikomachos, was of Assyrian origin and had three strings.

Another exotic instrument of this class, the *σκινδαψός* had four strings. Concerning the *πηκρίς* of Sappho, the descriptions are contradictory; certain texts make it resemble a harp and identify it with the *magadis*; others give it only two strings. Whatever may have been the precise nature of these instruments, there is no doubt, according to the text of Nikomachos, that all or a greater part of them possessed a mechanism admitting an artificial shortening of the strings by means of finger-pressure, which alone allows a truly artistic use of such elementary instruments.

All of those instruments, the names of which the ancient authors have handed down to us, are expressly qualified as barbarian inventions. This attribution is confirmed by Egyptian and Assyrian monuments, which show us that many instruments of this kind were in use throughout the Orient in most ancient times. It is evident, then, that they came thence to Greece by way of Phœnicia and Lydia. Well diffused through archaic art, they fell into discredit after the Median wars, to come into favor again in the IV century B. C., and especially in the Alexandrian epoch.

For the history of the introduction of these necked instruments into the Hellenic world, it would be interesting to note at what precise epoch they appeared, disappeared, and reappeared upon the figured monuments. In 1859 K. von Jan contested that classic art knew and represented instruments of this kind; but in 1881 Stephani, commenting on a silver patera found near Irbid, the central motive of which is a figure playing upon a lyre, refuted this affirmation and enumerated ten reliefs of Roman sarcophagi upon which necked instruments were represented. M. von Jan contended that of all of these representations not one was from Greece, and, at the same time, that the republican epoch of Rome had not furnished a single example.



There are, however, three monuments all of Greek origin, all anterior to the Roman empire, which clearly represent instruments of this family. (1) The first figure is that of a muse from a triad of reliefs discovered by M. Fougères at Mantinea in 1887. These reliefs are known to have decorated a base upon which stood a celebrated group by Praxiteles. We are certainly in the presence of a work of the middle of the IV century, and we see that in this epoch the *pandoura* was sufficiently in use and sufficiently in favor in Greece for a sculptor to make it an attribute of a muse at the same time with the national *kithara*, which is played by one of her sisters. The muse of Mantinea, like all the analogous figures upon sarcophagi, presses the strings with the left hand and plays with her right. The instrument resembles a long spoon in its form and in the proportions of neck to bowl. The contours of the sounding-box are cut at sharp angles and not rounded off as in other specimens. (2) A second example is found in a terracotta figurine from Tanagra, recently acquired by the Louvre. This statuette is one of the most charming and graceful found in the Boeotian necropolis. It is easily attributable to the epoch of Alexander. The young woman, or muse, is seated upon a rock; her attitude recalls that of the Mantineian muse. It is distinguished by the elegance of her toilet, the aristocratic form of the hands, and her exquisite youthful grace. The instrument, lighter and shorter than in the relief, has the shape of an elongated pear; the handle is not separated from the sounding-box by a sharp angle, but by an elegant curve forming an insensible transition. The musician holds her *pandoura* horizontally after the fashion of the mandolin or guitar, and not inclined as does the Mantineian muse. (3) Another figurine from Myrina (recently acquired by the Louvre), a little Eros of playful movement but crude execution, is also represented with one of these instruments. The guitar, formed very like that of the statuette of Tanagara, appears heavy for the child who plays it. Contrary to the usage, he holds the instrument on his arm, the neck down, the bowl up, but it is still the right hand which touches the strings. This figurine, which must date from the second century B. C., is the only example known in Græco-Roman art of a guitar-playing Eros.

The patera of Irbīt, mentioned above, makes, it is true, an exception. This gives us an Eros playing a guitar and seated upon a lion, but this object, as Stephani points out, is a Sassanian work. It is interesting to compare it with the figure from Myrina. Stephani has well said that the Persian artist is inspired by two motives frequent in Greek art—the lyricist Eros, and Eros on a lion: he has combined them and modified them to the custom of his countrymen in giving Eros a posture and an instrument with which they were familiar.



In all probability the three monuments here described are not the only representations of the guitar in Hellenic art. It would be remarkable if vase-paintings, principally archaic, did not offer an example. On the other hand, the reliefs upon Roman sarcophagi are little more than copies from originals of the Alexandrian epoch.—THEODORE REINACH, in *REG*, 1895, pp. 371-78.

THE SUBJECT OF THE SO-CALLED ALEXANDER-SARCOPHAGUS.—Amongst the rich finds made in the necropolis of Sidon in 1887, the most magnificent is undoubtedly the highly decorated, polychromatic sarcophagus which has been known as the Alexander sarcophagus. The designation of this sarcophagus as that of Alexander the Great has not withstood criticism. The various subsequent hypotheses fall into two groups: according to some (Hamdy, Perrot, conditionally Winter) it belonged to a Macedonian general, such as Parmenion and Perdikkas; according to others (T. Reinach and Studniczka) it belonged to a Persian or Oriental great personage (according to Studniczka *Abdalonymos*, king of Sidon). These interpretations in like manner cannot withstand criticism. The subjects represented upon this sarcophagus are The Battle of Alexander, The Lion-Hunt, The Panther-Hunt, two scenes of Warfare and a Murder. The fact that Alexander himself is represented in one of these reliefs and that the central figure appears alternately in Greek and Persian costume suggests that the sarcophagus belonged to one of the immediate followers of Alexander, of whom the most probable seems to be Laomedon of Mytilene, who immediately after Alexander's death in 323 was satrap of Babylonia, Syria, and Phœnicia. In the scene representing The Battle of Alexander, Laomedon appears as the central figure, represented, as he well might have been, as the youthful companion of the king. In the Lion-Hunt, he is again the central figure in company with Alexander, and is clad in Persian costume. In the Panther-Hunt he again appears in Persian costume. Laomedon may well have engaged in such sport in the animal park of Sidon. In one of the pediments of the sarcophagus is represented a murder-scene, which may be interpreted as that of Meleagros. Meleagros had been designated by Alexander as satrap for Phœnicia and Cœlesyria, and only by his death could Laomedon secure the province. The two remaining scenes were scenes of warfare and treachery such as characterized the period. The rule of Laomedon was a short one lasting only three years. In the same room with this sarcophagus were found three others, one of which may have been that of Laomedon's wife, the other, as Hamdy has suggested, that of the regent Perdikkas and of his sister Atalante. It was appropriate that Laomedon should be buried in Sidon. Though captured and carried to Karia his body was probably brought to Sidon by the

friend of Perdikkas (who was probably also Laomedon's personal friend) Eumenes of Kardia. The sarcophagus of Laomedon, as we may now well call it, was probably made in Sidon itself in the year 319 or 318 B. C. The other three sarcophagi appear to have been made in the same workshop.—W. JUDEICH in *JAI*, 1895, pp. 165–82.

**TWO SEPULCHRAL LEKYTHOI.**—PERCY GARDNER publishes in the *JHS* (vol. xv, p. 325) a lekythos from Eretria and a second from Athens, both recently acquired for the Ashmolean Museum. The peculiar feature of the first is a Winged Nike in place of the usual mourning woman. The second lekythos varies from the usual design in placing in the hands of the female figure a small bier containing the body of a dead child.

**AN ATHENIAN LEKYTHOS.**—An Athenian *lekythos* recently acquired by the British Museum is interesting in two aspects. First the design upon it illustrates the use to which such *lekythoi* were put. We see a woman (apparently a mourner) carrying offerings for the dead. In her right hand is a funereal *lekythos* of the same shape as the one on which the design occurs. In her left hand is a basket of fruit and a colored sash to bind around the stele on the tomb. Secondly, is the inscription beside her Πάτροκλ(ε) χαῖρε. On first thought one might suppose that the vase-painter must have intended to represent one of the women who, according to the *Iliad* (xix, 301), mourned ostensibly for Patroklos, each having her own sorrows. But the scene on the vase is of too ordinary a nature to justify such interpretation. However, the above lines from the *Iliad* became the basis of a Greek proverb, Πάτροκλος πρόφασις, and it seems that this vase is a direct illustration of the proverb. The inscription is not placed on the stele, which besides would be in front of her were there one, but it is painted on a tablet hanging behind her and she turns toward it. The position of the hand stretched backward is contrary to the rule, which was to raise and stretch forward the hand. The drawing of the vase belongs to a late stage, the severe period. The lines are refined, the composition good, the drapery is rendered in fine lines, and the color is delicately applied.—A. S. MURRAY, *JHS*, 1895, p. 192.

**ATTIC VASE IN FORM OF A BUST OF ATHENA.**—In the British Museum is an Attic vase of most finely carved workmanship which belongs to the class of vases greatly in vogue in the latter part of the fifth century, the front part of which is usually pressed in a mould and the back part colored and varnished like a red-figured vase of the period.

The present instance is an aryballos in the form of a bust of Athena; it is nearly intact, the only part broken away being the calix-form lip of the vase. It stands 20 cm. in height. The bust is cut off immediately below the lower base of the breasts and rests on a plinth

about 1 cm. high, which is varnished back and front. It is modelled entirely in the round, but the back of both drapery and helmet are decorated with the patterns usual in this class of aryballos. The whole of the front part was covered with white engobe on which the colors and gilding were laid. The flesh and the helmet are left in this white. The necklace, aegis, and the hair, with the details of the helmet are picked out in gold. The lips are painted vermilion and the same color is used for the interior of the drapery. The eyes were apparently painted blue where in nature they are white, but it was not possible to decide how the eye-ball was treated. The edge of the hollow of the eye is very clearly and sharply modelled. The head has a slight tendency downward and forward to the spectator's left, which reveals much more of the left side of the face and neck than of the right. The forms of the body are large and powerful, but the same careful modelling is seen here as in the face. The measurements correspond quite nearly to those which characterize the sculptures of the Attic School between the period of the Olympian sculptures and those of Polykleitos. It gives importance to the vase, over others of its class, that it could not possibly have been pressed from a mould, which is proved by the crispness of the modelling and by the undercutting of part of the surface, but, most of all, by the treatment of the hair, which is treated like a mass of twisted snakes. The whole design is characteristic of the type of Athena in her helmet, though not in her warlike mood. The treatment of the hair referred to above is rarely found on female heads; the nearest analogy is perhaps the beautiful series of Syracusan coins which have been pointed out by Furtwaengler as of Attic-Pheidian origin, and in spite of the Corinthian helmet there can be little doubt that the figure in question is a free rendering of one of the great Athenas of the Pheidian school, possibly of the Parthenos itself, made at Athens not later than 430 B. C. and offering in its coloring an illustration in miniature of the effect produced by the chryselephantine method.—C. SMITH, *JHS*, 1895, p. 184.

**MENANDER.**—As has been shown by G. Scharf (*Trans. Roy. Soc. Lit.*, p. 388) and Bernoulli (*Bild. berühmter Griechen*, p. 19) and Furtwaengler (*Meisterwerke*, p. 532), Visconti's designation of the Vatican statue as Menander is not only unproved but impossible. The true likeness of the poet of whom the sons of Praxiteles made a statue in the theatre of Dionysos (Lowy, No. 108) is rather preserved in the numerous copies of a fine, nervous, spirituelle head of Lysippian character, of which Bernoulli (*Röm. Ikon*, I, p. 121 ff.) has already enumerated a dozen examples, the best of which is in the Chiaramonti Museum. To this list may be added several others. The finest reproduction is in Copenhagen (Jacobsen, *Glypt.* No. 1082); another



is in the museum at Corneto; and a third in the gymnasium at Corfu. The entire seated figure with uplifted head is freely reproduced in the well-known relief of the Lateran, Benndorf-Schöne, No. 245, Hellbig 657, Schreiber, *Hellenist. Reliefbilder*, Taf. 84.—BPW, 1895, p. 1627.

**TWO SCULPTURES OF THE SCHOOL OF PRAXITELES.**—P. BIENKOWSKI writes in the *Revue Arch.* (1895, p. 281): The collection of casts which Raphael Mengs has left to the Museum of Dresden preserves to us many works the originals of which have disappeared. One of them is reproduced for the first time to accompany this article. It is an *ephebos* of delicate forms the Satyric nature of whom is sufficiently characterized by the little horns on the forehead and the incipient tail. The type is evidently related to those of the Hermes of Praxiteles and the satyr *ἀντανόμενος*. The analysis confirms this first impression. The treatment of the figure is analogous to that of the Hermes; there are also resemblances in the attitude; the left arm was lower and the right elevated as in the Hermes. The satyr held probably a vase the contents of which he poured into a patera which he held in his left hand. Upon the left shoulder is knotted a cloak, like, for example, in the torso of the Palatine which is in the Louvre. The head recalls that of the satyr of the Capitol and that of the Hermes of Olympia; it is in the nose, the form of the eyes, of the chin and the neck that the resemblance of this last figure is most plainly seen. The spirituelle arrangement of the locks entwined with ivy-berries carries out the same resemblance. The smiling expression, but one where the smile is suppressed, as it were, makes one think of that in Hermes.

Certain differences seem, however, to prove that our statue is more recent than the Olympian. Although it has no support, the movement of the haunch is not less pronounced, the left arm being more lowered. The satyr advances the left leg a little touching the earth lightly with the foot. His attitude recalls then more that of the Hermes of the Uffizi which M. Furtwaengler considers as a replica of one of the last works of Praxiteles. The forms of the body are slenderer and yet softer than in that statue and resemble those of the satyr playing the flute. The flesh appears to have been treated in the original with charming grace; in this body, at once youthful and sensual, we see the double nature of the satyr, such as was the ideal of the first Hellenistic epoch. Whatever athletic qualities still remained in the Hermes of Olympia were here effaced under a modelling which softens the contours. We note here as particularly significant in this regard the indication of the muscles of the chest and sides, as well as the juncture of the chest and the stomach. On the other hand, in the satyr playing the flute the forms are still more effeminate and the flesh overbalances the muscles. Without insisting upon the essential differences of the



pose, we remark that the dimensions of the head of this statue show the influence of the canon of Lysippos, while in our statue the head still conforms to the canon of the Hermes. We may add that, in the satyr playing the flute, the nose a little retroussé and the rounded cheeks already foretell the rustic type of which there is not a trace in the Mengs satyr. It occupies then, in the point of attitude and the forms of the body, an intermediate place between the Hermes of Florence and the flute-player; in the point of expression of the face, it is intermediate between the last statue and the satyr in repose. We can attribute, consequently, the original to the Attic school of the second half of the IV century. I agree with M. Furtwaengler that the Hermes of Olympia belongs to the last period of the life of Praxiteles; consequently it is not possible to attribute to this master the original of the statue of Dresden. The grace of the artist is easily recognized, but not his exalted conceptions. The forehead of the Mengs satyr is not so delicately marked and the cheeks are not so finely modeled as in the satyr in repose. The exaggerated movement of the haunch and the softness of the chest-lines conform to those found in the Hermes of the Belvedere, the prototype of which M. Furtwaengler has proposed to attribute to the sons of Praxiteles. It is to these artists also that we attribute the Mengs satyr, without attempting to establish a distinction between the Πραξιτέλους παῖδες. As M. Furtwaengler has shown, the date of the activity of these sculptors should be placed between 330 and 290 B. C. The Mengs satyr, filled with the traditions of Praxiteles, belonged without doubt to the first period of their career, that is to say, about the year 330. The individuality of the sons of Praxiteles is most clearly manifest in the statue of the satyr playing the flute. It is a complete transformation of the satyr ἀναπαυόμενος, where the crossing of the legs constitutes an entirely new character. The softness of the forms of the body contrasts with the relative rusticity of the features. The expression of the satyr, who appears to be delighted with the music he makes, has something of the sentimental; the limits between the great art and the genre are already passed. Between the earlier type of the satyr pouring from a vase and that of Dresden there is this essential difference, that our satyr appears to be unconscious of the act he is performing. Instead of sustaining the weight of his body upon the left leg, as the action demands, he rests upon the right leg. This appearance of "distraction" may establish the hypothesis that the Mengs satyr formed part of a group, possibly like that which Pausanias (I. 43. 5) describes as by Thymilos. I believe that there was a group of three personages of which Dionysos occupied the centre having on one side a satyr pouring and on the other an Eros. This seems to me to be proved by the mention of Dionysos at the

beginning of the quotation and the use of the significant word ὁμοῦ. The date of Thymilos is entirely unknown, but the fact that Pausanias mentioned these statues immediately after the most celebrated work of Praxiteles, permits the belief that they belonged to his school.

**PRAXITELEAN STATUE IN THE LOUVRE.**—A beautiful marble, full of Praxitelean grace, is a statue which was placed in the Louvre about two years ago and which M. Michon has made known to us (*Mon. Piot*). It represents a young boy, nude and standing, the left hand lying flat upon a *cippus* and sustaining the weight of the upper part of the body, the right arm half-bent behind his back, the head a little drooping as if from fatigue, in a general pose of lassitude which, far from being inelegant, gives value to all the charming suppleness of the youthful body. This may be a Narkissos or an Adonis, or a young ephebe at the gymnasium.—*REG*, VIII, 424.

**SCULPTURE FROM THE TEMPLE OF ATHENA AT SUNION.**—A few years ago a marble head purporting to have been dug up in the neighborhood of the temple of Athena at Sunion was presented to the Museum at Oxford by Mr. Acland-Hood. It is clear that it had belonged to a figure of high relief, for the back of the head is very roughly worked. The marble is doubtless Parian and it is in excellent preservation. The style and school are not hard to determine. The manner of rendering the attitude and expression seem to indicate a time later than 400 B. C. The form of the eyes belongs rather to the fourth century than to the fifth. The three-quarter position of the head was a favorite one shortly before and after that date, as we know from the testimony of reliefs and coins. The form of the face, the arrangement of the hair, indicate an Attic school. The closest parallel to this girlish outline of face is found in the Mantinean basis-reliefs by Praxiteles. The same arrangement of the hair is visible in the case of Artemis on the coins of Orthagoreia in Macedon, 400–350 B. C. There is considerable resemblance between this coin and the head in question. It is not difficult to supply a figure of Artemis hastening forward in the chase or in conflict. At first the possibility that the figure was an Amazon might suggest itself, but the slender form of the face, the girlish fashion of the hair are far less suitable for an Amazon than for the girl-goddess. It is well known that in front of the pronaos of the temple of Athena at Sunion was a frieze of which several slabs still exist. The subjects are a Centauromachy, a Gigan-tomachy, and the Exploits of Theseus. These, however, are in a deplorable state of preservation. If we compare the above monuments in detail with the head in question we find a striking similitude. The material of both is of large-grained Parian marble. Both are of high relief attached by the back only to the background. The

scale, too, is of exact proportionment. In style and period both are severe though not archaic, and would be assigned to a period not later than the middle of the fifth century. The subject of a part of the frieze at Sunion is a Gigantomachy. The figure of Athena can be clearly made out. Our head then, if it really belong to a running Artemis, will suit the frieze perfectly so far as the subject goes. The main difficulties in the way of assignment are: first, the slight difficulty as to date; and second, the fact that the head is admirably preserved, while the remains of the frieze are in a deplorable condition. It might be possible that the head was broken off and buried in the soil long ago, while the others were still exposed to the weather. It is safe to say that, if it does not belong to the Sunion sculptures, the fortuitous coincidence of resemblance between it and them in material, relief, scale and subject are most surprising.—PERCY GARDNER, *JHS*, 1895, p. 188.

**TIMOTHEOS.**—The sculptures of the temple of Asklepios at Epidauros, which the excavations of M. Kabbadias have brought to light, have the great advantage of being not anonymous, but making known to us authentic works of Timotheos, an artist whom we have thus far known only from the texts. Henceforth, we may identify other works of this sculptor, not yet recognized. Thus, M. Winter, having compared a Leda, of which there exist numerous replicas (the best is at the Museum of the Capitol), with one of the Nereids which decorate the akroteria of the temple at Epidauros, proposes to attribute to Timotheos the creation of this type of Leda. This hypothesis is all the more interesting from the fact that it was from this Leda that Leochares, pupil of Timotheos, must have conceived the idea of his famous *Ganymedes*.—*REG*, VIII, 425.

**INSCRIPTIONS ON ENGRAVED STONES.**—M. LE BLANT presented to the *Académie des inscriptions* the introduction of a memoir entitled: *720 inscriptions de pierres gravées inédites ou peu connues*. He recalled the importance in daily life attaching to the gems with which the ancients ornamented their rings. Their stamp served to validate testaments, contracts, deeds of justice, to seal the objects which were to remain intact. The inscriptions engraved on a great number of them are of two kinds. We read sometimes the name of the possessor, or wishes for happiness and long life, or words of affection addressed to a beloved person. Some among them proclaimed the power of the gods, or recalled the ideas of the Epicurean philosophy. A large series of these gems bore amorous legends. By the subjects of good augury which they represented, as well as by their inscriptions, others became for the ancients talismans of high value. Many of the stones brought together by M. Le Blant (none of which are in special collections) were acquired by him in his travels, or were brought to light



by him in the Museum of the Vatican or in the *Cabinet des médailles*, also from dealers in antiquities, private collections, manuscript documents, and catalogues drawn up from the sixteenth century down to the present time.—*RC*, sitting of March 20, '96.

**THE AGE AND ORIGIN OF THE SPIRAL COLUMN.**—The spiral column, which plays such an important role in Mediæval and Renaissance architecture, is of great antiquity. On Mykenæan gems is frequently figured the date-palm, the trunk of which is represented in spiral form. Upon the gem published by Tsountas in *Mykenai* (pl. v, fig. 6) is represented a column of Mykenæan character, on either side of which stand two griffins. In the court of the Museum of Mykenai also there is a portion of a spiral column. At Athens in the lowest layers of the Acropolis destroyed by the Persians were discovered two drums of a spiral column made of poros and covered with stucco. In front of the Museum of the Acropolis, there is a much later marble column of spiral character with arrises between the channelings. At Delphi also there is a spiral column of small dimensions which served as the base of a votive-offering. The bronze serpent-column of the Plataian votive-offering may be added to this series. In the earlier examples from Mykenai and Athens the spirals are convex and separated by incised lines. The later columns show the reversed process of channeled spirals separated by flat arrises. The origin of this form seems to be the palm-tree, the clearest example of which is seen in a mirror-handle of a palm-branch with radiating branches above (Tsountas, *Mykenai*, pl. vi, No. 1).—CHR. BELGER, *Arch. Anzeig.*, 1895, p. 15.

**A VANISHED ANCIENT GABLE.**—As the Madrid puteal furnishes the classical example for the restoration of the Parthenon gable, so we may see in the famous Talos vase in the Jatta collection all the elements of a gable-composition. In the centre is the figure of Talos captured by the Dioskouri. On one side is the Medeia: the figure which, in a gable-composition, we should expect to find balancing this would be Athena. In the Talos vase she has been transferred to the other side of the vase. The corner figures, with but slight changes for a gable-composition, are the Argonauts on the one side and Poseidon and Amphitrite on the other. The dolphin near the ship of the Argonauts may have appeared as an angle figure in the gable; and in the corresponding position in the opposite angle may be fancied a sea-monster near Poseidon and his spouse. That this composition represents the story of Talos there can be no doubt, since the names are inscribed above the figures. That it is derived from a gable-composition seems probable from the nature of the central group and from the balance and pose of the remaining figures. It seems highly probable that a gable of this character may have existed in Attika, since many



correspondences may be pointed out between this composition and the gable-sculptures of the Parthenon. Is it too much to suppose that such a composition was once contained in a western gable of the so-called Theseion? This temple is now generally recognized as the Hephaisteion, where Athena and Hephaistos were worshipped in common. In the eastern gable may have been represented the birth of Erichthonios, their son, and in the western the triumph of Athena over Hephaistos in which her supporters overpower Talos, who was created by the god of fire. This vanished gable seems to have been of some importance, since it appears to have exerted an influence upon the gable of the Lokroi Epizephyrioi.—J. Six, *ZBK*, 1896. p. 124.

THE TIARA OF SAITAPHARNES AT THE LOUVRE. — The tiara of Saitapharnes (purchased last week by the Louvre) was exhibited in the Jewel Room on Tuesday. This magnificent example of the art of the Greek goldsmith is conical in form, being twenty-two centimetres high and eighteen cm. in diameter at the base. The ornamentation is divided into seven bands, the most important one containing representations in basrelief (*repoussé*) of the wrath of Achilles from the *Iliad*. The subject represented is Achilles seated in a chair; richly ornamented cups are at his feet; behind the chair stand two attendants. Ulysses brings Briseis to the offended hero, who turns away, looking towards Phoenix, who is apparently interceding for the Greeks. Other female captives, richly attired, attend Briseis and Ulysses. These are followed by four horses led by a slave, and are doubtless intended, along with the captives and the gold vases, as a present from Agamemnon to propitiate the wrath of Achilles. Spaces divide the various groups. Another series represent Patrocles on his funeral pyre, at the foot of which are seen expiatory victims, captive Trojans, war-horses, dogs, and a bull. Agamemnon pours a libation; at the other side of the pyre Achilles raises his hand with a supplicating gesture. The winds, represented by two winged genii, descend from above to fire the pile. This important band occupies the central portion of the tiara; below it is a smaller one, which appears to symbolize the country of the Scythian king Saitapharnes. It contains hunting-scenes, figures of birds, beasts, and an allegory of Arimaspes on horseback piercing a griffin with his lance. The figures in this band are much smaller than in the one above; they are placed beneath branches of a vine, with intermingled leaves and bunches of grapes. The lower band is composed of palmettes, and another band of palmettes of different design is above the Homeric groups; then there comes a band of acanthus-scroll in open work, another of imbrications, again another of scroll in open work, the summit being a coiled snake. Below the principal figures is the legend: 'Η βουλὴ καὶ ὁ δῆμος Ὀλβιοπολιτῶν βασιλέα μέγαν

καὶ ἀνίκητον Σαυταφάρνην. This is inscribed on a representation of a wall with crenellated towers, probably intended for the walls of Olbia. The art is that of the end of the fourth century B. C. The composition of bands is admirably planned and the ornamentation beautifully executed. The various scenes display strong dramatic action. Possibly the gestures savour somewhat of the theatre, and the forms are more round and heavy than would be found in the art of the preceding century. Altogether, however, it is a superb work, and the Louvre is to be heartily congratulated on the acquisition.—*Athen.*, April 11, '96.

GREEK JURIDICAL INSCRIPTIONS.<sup>1</sup>—The authors of the present *fasciculus* have waited before publishing it for the appearance of the *Iscrizioni arcaiche Cretesi* of M. Comparetti. This voluntary delay has allowed them to form a sort of *Corpus* of all the epigraphic texts which concern the private law of Krete; and to add to the great law of Gortyna (1) a second law which treats "of the reparation of damages caused by animals, serfs and servants;" (2) some acts "relating to the contract of *emphyteusis*, to regulating the rights of taking water for irrigation, and to enfranchisement." The collection gives at the close three judgments from Epidaurus of small importance. The *Addenda* complete or rectify, in points of detail, the three *fasciculi* already edited. I would call special attention to (1) the find of mortgage-inscriptions recently discovered in Attika; (2) the translation of five lines of the *ἱερὰ συγγραφή* from Delos; (3) the commentary on a lease-contract from Minoa of Amorgos, according to the more correct text of M. Homolle (*BCH*, xvi, p. 276); finally, several variants introduced into the interpretation of a loan-contract from Orchomenos. The well-developed index contains a veritable lexicon of the juridical terms employed throughout the entire work. This third *fasciculus* is worthy of the same eulogy as the two preceding ones. Looking only at the law of Gortyna, it may be affirmed that the new edition renders almost entirely useless those which have preceded it, abroad as well as in France. The authors of the *Recueil* have drawn a picture of the whole of the civil institutions of Gortyna and of Krete. In the first part, they determine the condition of the freeman and the character of the social groups (*ἐταιρία φυλή στάτος ἐκκλησία*) to which he belongs; they do the same for the *ἀπέταιροι* half-citizens, excluded from the *ἐταιρία* and deprived of political rights), for the *Φουκίες* (serfs) and for the slaves. They then enumerate the persons who are charged with the administration of justice (*κόσμοι, διαιτηταί, and δικασται*), and they describe in detail the customary proceeding. They seek finally to fix the approximate date

<sup>1</sup> *Recueil des inscriptions juridiques grecques; texte, traduction et commentaire* par R. DARESTE, HAUSSOULLIER, et TH. REINACH. Fas. III. Paris, Leroux, 1894, gr. in-8, pp. 532; price 7 fr., 50c.

of this code, which they refuse to place "earlier than the middle of the fifth century B. C." In the second part they examine the code itself, and draw from it all the indications which it furnishes us with regard to the private law of Gortyna. Two inferences are to be drawn, according to them, from this analysis: I. the law of Gortyna is not a complete code of civil laws. First, because many things are more or less passed over in silence; and, besides, it is evident that "the work of the legislator consisted only in additions and corrections: ancient custom continues to form the basis of the law, into the framework of which were inserted new dispositions, and of this framework we get but a glimpse of the outlines;" so much so that our law is "but a novel or rather a collection of novels, which is superposed upon a legislation already ancient and considerable." II. This reform appears to have been conceived "in a spirit of progress and of humanity." Even the old institutions which they did not dare to abolish "have received palliations of detail, often more benevolent than logical." Though there still remain many marks of antiquity and of severity, "the general impression is that of a society in process of transformation where the State is beginning to become conscious of its rights and of its mission as a protector of the small, the weak, the incapable."

In the preface, the authors announced the design of publishing later a second *recueil* which will bring together "the acts of enfranchisement, donations and wills, sales, decisions in arbitration, and criminal judgments." If this wish be accomplished, they will have the merit of attaching their name to the finest work upon Hellenic law which has appeared up to this time.—PAUL GUIRAUD, in *RC*, 1895, No. 49.

CORPUS OF ANTIQUE SCULPTURE.<sup>1</sup>—All those who occupy themselves with the history of antique sculpture have had occasion to deplore the absence of a *Corpus statuarum*. This gap will not be filled in a day or even in a half-century. The materials, scattered everywhere, are so numerous and often so difficult of access that one cannot foresee in the near future the possibility of drawing up even an inventory of them. The Academy of Berlin has, it is true, conceived the project of a *Corpus* of antique monuments, and has begun to put it into execution by its series of publications (Etruscan mirrors by Gerhard, Etruscan urns by Körte, Alexandrian basreliefs by Schreiber, sarcophagi by Robert, Attic sepulchral basreliefs by Conze, terracottas by Kekulé, Rohden, etc.). But the Academy has done nothing as yet for statues, other than to entrust M. Michaelis, the most competent man in Europe in this field, to study the history of the great Italian

<sup>1</sup> P. ARNDT et W. AMELUNG. *Photographische Einzelaufnahmen antiker Sculpturen*. Munich, Bruckmann, 1893-1895.



collections. This preparatory work, the utility of which has been shown by some fine articles published in the *Jahrbuch* is far from being completed; and for the collections of antiquities outside of Italy, an historical study of them has hardly been commenced. The only former attempt at a *Corpus*, that of Clarac, serves and may still serve as a repertory for about three thousand monuments,<sup>2</sup> but the only *Corpus* of to-day worthy of the name would be a collection of phototypes or heliogravures. In estimating at ten thousand, which is small, the number of monuments which would have their place in a *Corpus statuarum* (marble, stone and metal only) and at 100 francs, at least, the sum required for suitably reproducing each one of them, it would be necessary to put a million at the service of the editors of the *Corpus*. It is difficult to see how such a sum could be found. Professional photographers, almost without exception, have not photographed entire collections but only well-known pieces the sale of which is assured. M. Arndt conceived the courageous idea of substituting himself for these photographers, and of completing their work. Travelling from museum to museum, forcing the doors of the amateurs and even of the merchants, he forms collections of plates and distributes the prints to the public at the rate of five hundred a year. In principle, he rejects only that which is absolutely without value or already known through the photographs of commerce. When the statue has an antique head, he makes one or several plates from the head; when the work appears to him very important, he uses a plate of larger dimensions. I would add that the 578 photographs which have already appeared, with a text in which have collaborated MM. Amelung, Bulle and Hauser, cost (for the subscribers) 240 marks, and that each print may be acquired separately at a price varying from 50 pfennig to a mark. At present there are thirty subscribers, of whom two are from France. That will almost suffice, it appears, to cover the expense of the enterprise, to which M. Amelung and his collaborators have devoted themselves without remuneration.

The museums studied up to the present time are those of Verona, Mantua, Vicenza, Catajo, Parma, Brescia, Pisa, Florence, Rome, Würzburg, Naples, Sorrento, Palermo, Taormina, etc., comprising among them many private collections. As to the quality of the photographs, I have little to say, except that good prints are rare, and that there are some very poor ones among them, but all, without exception, can be made useful for study. The text is very unequal. Very sober in the

<sup>2</sup> The *Repertoire des statues* which I have in preparation will contain outlines of about seven thousand statues and statuettes, in two volumes; the first will reproduce the useful plates of Clarac. But this *Repertoire*, the publication of which is near at hand, has not the ambition to be a *Corpus*.



first number, it becomes too abundant in the third. The authors are fully acquainted with certain museums and the collections accessible to photography, which permits them often to draw up precious lists of replicas, but they are sometimes less familiar with current bibliography.—SALOMON REINACH in *RC*, 1895, No. 51.

EXCURSIONS IN THE PELOPONNESOS AND THE GREEK ISLANDS.—The following is the programme for the excursions made under the direction of Dr. Dörpfeld in the spring of 1896.

1. *Excursions in the Peloponnesos*: April 14–29: Korinth and Nauplia; Tiryns and the Heraion near Argos; Mykenai; Epidauros; Argos and Tripolis; Mantinea and Tegea; Megalopolis; Lykosoura; Temple at Bassae; Lepreon and Samikon; Olympia (4 days); Patras; Delphi.

2. *Excursions in the Greek Islands*: May 6–14: Aigina and Poros; Delos and Mykonos; Sounion and Thorikos; Rhamnous and Marathon; Oropos and Eretria; Thermopylai; Samothrake; Troja.—*Arch. Anz.* 1895, 4.

PUBLICATION OF GREEK VASES.—J. M. Dent & Co. have undertaken the publication of Mr. HENRY WALLIS's new drawings of Greek Vases, notably the white Athenian Lekythoi, in a series of twelve plates in color, copied from typical specimens, together with about twenty illustrations in the descriptive text. The whole will form a handsome oblong book rather larger than imperial quarto.—*Acad.*, Dec. 14, '95.

CASTS OF ANCIENT SCULPTURES.—The *Arch. Anzeiger* (1895, pp. 227–231) publishes a list of 112 plaster-casts furnished by the National Museum at Athens. The same number of the *Anzeiger* publishes a list of four casts furnished by the Hellenikos Syllogos at Kandia in Krete, and three from the collection of antiquities in Erbach.

NEW PHOTOGRAPHS.—An initial list of archæological photographs, for sale at the German Institute at Athens, appeared in 1891 (*Arch. Anz.*, 1891, p. 74). We now have the continuation, including monuments of Attika, Athens, Peiræus, Eleusis, Salamis, Rhamnous, Oropos, Boiotia, Peloponnesos, Korinthos, Sikyon, Argos, Tiryns, Mykenai, Epidauros, Megalopolis, Phigalia; Olympia, Messene, Aigina, Keos, Eretria, Delos, Mykonos, Syra, Paros, Samos, etc., Rhodos, Samothrake, the Troad, Magnesia on the Maiandros, Neandrea (*Archæol. Anz.*, 1895, pp. 55–69).—R. S. in *RA*, Oct. '95.

**AIGOSTHENA.**—"The remoteness of this town from ordinary routes has preserved for us a Greek fortified town in better condition and greater completeness than any other, not even excepting Messene:" thus writes E. F. BENSON, who has published a study of the town in *JHS*, vol. xv (pp. 314–24). Aigosthena was in Megaris, on the borders of Boiotia: it was the cradle of the worship of Melampus. The town

was divided into two parts, the acropolis, defended on all sides by a line of walls with eight towers, and the lower town fortified on the north, from the acropolis down to the sea, by a similar line, still remaining in good condition. Two of the towers are in excellent preservation, one of them probably the finest existing specimen of Greek fortification-work. The style of building in both the acropolis and the long wall is the same. The towers in both cases are of quadrangular square-cut stones, averaging a metre in length and a half-metre in height and breadth. The lower courses of the walls that join these towers are largely built in the "fourth-century polygonal" style. Other scattered pieces of polygonal work occur here and there. The materials are a hard limestone of the district, and a less durable conglomerate rock. Outside the town several tentative holes were dug in the four cemeteries which lie to the north of the town and two to the south. We came upon a whole series of small seated terracotta figures which give the development of the ordinary seated goddess-figure that has been found in such numbers throughout Greece. These figurines may be divided into three types. (1) In the earliest the figure is a mere mask, very thin, and presenting no attempt at modelling or even at showing the limbs. The features are just indicated; the head-dress is the *polos* or the simple *stephane*: (2) the next type shows the figure solid, and there are attempts at modelling the arms and hands: (3) the third and latest type shows the ordinary seated figure made in one piece, of which such numbers were found in the excavation of the acropolis at Athens. Earlier than any of these three types were a number of small idols from one to two inches high, of which we found about ten. They were merely little sticks of clay, pinched to indicate the nose, and the hands hanging by the sides. They compare interestingly with the stone idols from Amorgos, with which the shops in Athens were flooded in 1893. There were many fragments of pottery of all styles from early Dipylon down to red-figured. Man-headed birds, rosettes, and stars formed the chief ornaments, on the earliest of these. The red-figured fragments were remarkable in technique. Finally, we came upon a fourth-century statuette (18 inches high) of Kore carrying torches. These finds were all loose in the earth and mixed together: they lay by the side of a late-Roman wall which belonged to a Roman villa which was built over a Greek cemetery. These fragments of early figures and vases, together with the early polygonal wall and rough-cave masonry show that there had been here a settlement of great antiquity.

**APHIDNA.**—A tumulus, opened by M. S. WIDE at Aphidna contained several Mykenæan tombs, with vases and gold ornaments; there were

also skeletons, one of which was of colossal size. Other tumuli have been excavated by the Ephoros at Brauron and at Markopuolo (deme of Prasiai). (*Athen.*, 1895, II, p. 168.) M. Myres has ascertained that the *galgals* of Kara, at the foot of mount Hymettos, were not sepulchral, but were simply composed of stones which had been cleared out of the fields.—S. R. in *RA*, Oct, '95.

**ATHENS.**—RECENT GERMAN DISCOVERIES.—The work carried on during late years by the German archæologists at Athens, in the region comprised between the Akropolis, the Areopagos and the Pnyx appears to have given results of capital importance for the topography of ancient Athens. The discovery of the *Enneakrounos* has been confirmed by a second discovery, an indispensable corollary of the first: M. Dörpfeld has found the subterranean aqueduct which carried water to the reservoir; it is a regular tunnel cut in the rock, more modest but of the same kind as that which the architect Eupalinos of Megara gave to Samos in the time of Polykrates. In the second place M. Dörpfeld thinks he has found, in the vicinity of the *Enneakrounos*, the *Dionysion ἐν Λίμναις*, that sanctuary of Dionysos where was celebrated the *Anthesteria* and of which Thoukydides (II. 15) mentions expressly the great antiquity.—*REG*, VIII, 402.

Dr. Dörpfeld has resumed his excavations near the Areopagos, and will explore all the ground extending from this site to the chief entrance of the Akropolis. The work has brought to light the remains of several buildings with mosaic pavements and traces of paintings on the walls; an altar dedicated to Asklepios, Hygieia, and Amynos, belonging—as can be seen from the letters of the inscription—to the beginning of our era; and some pieces of sculpture and of terracotta reliefs. A tomb with many fragments of vases of the later Dipylon style, and some wells, have also been discovered, but no traces of the buildings or monuments referred to by Pausanias in his description of this part of the city. One of the wells contained a terracotta vase full of coins of Byzantine times.—*Athen.*, Feb. 15, '96.

Miss JANE HARRISON writes to the *Athenæum* of Feb. 22: "Will you allow me to supplement and in part correct, by information received direct from Dr. Dörpfeld, the notice that appeared in the *Athenæum* of February 15 respecting the German excavations near the Hephaistos temple (popularly known as the Theseion)? Your correspondent says 'excavations will shortly be made.' The work has been going on since early in January; the excavators are digging not 'around' the Theseion, but on a piece of ground lying on the southeast slope of the hill Kolonos Agoraios; the work was begun at No. 24 of the modern Poseidon Street. A second piece of ground has been bought at No. 16 of the same street, and work will begin there next week. The object



of excavating these two sites is to determine the situation of the Stoa Basileios, the first building described by Pausanias on entering the Kerameikos. The statement that Dr. Dörpfeld places the ancient *agora* around the Theseion is not accurate; he places the 'ancient *agora*' immediately in front of the spot where he claims to have found the site of the Enneakrounos."

**BRITISH EXCAVATIONS AT ATHENS.**—The British School at Athens has undertaken (beside its excavations on the island of Melos) some excavation-work in Athens itself, which, so far as one can judge at this early stage, gives promise of very important results for the topography of ancient Athens. The site of the ancient Athenian suburb called *Kynosarges*, known chiefly for its gymnasium, was for a long time thought to lie at the foot of Mount Lykabettos, on the south-eastern side. This was Leake's view, and was not disputed till recently, when Professor Dörpfeld made it clear, from a comparison of the testimonies of ancient authors, that the *Kynosarges* must have lain further to the south, along the banks of the Ilissos. In pursuance of this view, Mr. CECIL SMITH, director of the British School, had his attention attracted to a spot on the south bank of the river, several hundred yards below the Stadion, where the ground falls away from a small plateau in a remarkably abrupt and perpendicular manner, indicating the presence of hidden walls. As on either side of this plateau are two prominent hills, which might well be those mentioned by ancient authors in connexion with the *Kynosarges*, it was decided to dig a trench through this plateau. The trench, at the depth of a few inches, brought to light numerous walls, chiefly of the Roman period; and one of the first constructions whose outlines could be traced exactly was that of a Roman *calidarium*. This would seem to point to the existence of a gymnasium; and this fact, if proved, would go far toward settling the question of the *Kynosarges* site, provided that the remains of the classic period can be found beneath or beside these Roman remains. Numerous interesting fragments of ancient Greek vases and various metal objects have been found in the rubbish excavated; the remains of a huge vase of Melian type deserve especial mention, as this would be almost a unique find in Attika. The wide extent of the ruins and the solid character of the masonry discovered thus far make it evident that this is the site of a large public building or group of buildings—a very significant fact for a spot so far outside the ancient city-wall.—*Acad.*, April 4, '96; from the *Times*.

**THE AGORA.**—Prof. BENJ. IDE WHEELER, of the American School at Athens, writes to the *N. Y. Nation*: An excavation was begun here, Dec. 27, '95, which is likely to prove of highest importance for the determination of Athenian topography. Dr. Dörpfeld has long been



convinced that the Stoa Basileios, which Pausanias saw "on the right-hand side" (i., 3, §1) as he entered the Kerameikos Agora, was located close against the eastern slope of the Kolonos Agoraios, the knoll upon which stands the so-called "Theseion." The identification of this "Theseion" with the temple of Hephaistos, described by Pausanias (i., 14, §6) as standing "above the Kerameikos and the Stoa called Basileios," lends added precision to the location. Dr. Dörpfeld has purchased two house-lots on the west side of Poseidon Street, a street running parallel with the face of the "Theseion" knoll, and there he began to-day tearing down a dwelling-house preparatory to the excavation which, within three weeks or a month, is likely to furnish an unmistakable answer to the central question in Athenian topography. It is estimated that the foundations of the building sought must lie under about twenty-five feet of earth.

If the excavations just beginning should result in the discovery of traces of the Stoa Basileios, the Greek Government would undoubtedly proceed directly to expropriate enough land in the vicinity to admit of search for the Stoa Poikile, the Stoa Eleutherios, the temple of Apollon Patroös, the Metroön, the Bouleuterion, and the Tholos. All these buildings can readily be located, once the clue has been given by the discovery of the Stoa Basileios.—*Nation*, Jan. 16, '96.

GREEK EXCAVATIONS.—The Greek Archæological Society is preparing a plan of extensive excavations on the northern slopes of the hill of the Akropolis, a ground which contained some of the most important public buildings of the ancient city.—*Athen.*, Feb. 15, '96.

THE PROBLEM OF THE ENNEAKROUNOS.—M. BELGER made before the Archæological Society of Berlin a very clear and complete statement of the "problem of the *Enneakrounos*." The existence of a fountain and of a considerable basin in the bed of the Ilissos is certain: may one recognize in them Kallirrhôê and Enneakrounos? Yes, replies M. Belger, thus contradicting in a formal manner M. Doerpfeld and confirming M. Nicolaïdes in a contrary opinion. Among the proofs which he brought forward was the second of four basreliefs discovered in the bed of the Ilissos which represent: (1) an *ex-voto*-offering to Zeus (Meilichios or Naïos?); (2) another very interesting *ex-voto* which represents Acheloös seated, Kallirrhôê (?), Hermes, and Herakles standing; the figure called Hermes, although characterized by the caduceus, is very singular on account of the drapery which he wears; (3) a long *plaque* on which appear Demeter, Athena, Nike, followed and preceded by a *dadouchos*; (4) the base of an *ex-voto* on which are figured a combat between two warriors, and a wounded warrior cared for by a companion. The last two basreliefs are much mutilated and

very indistinct; but, if one must definitely recognize Kallirrhoë on No. 2, this would be a fresh obstacle for M. Doerpfeld.—*RA*, Oct. '95.

M. Trendelenberg read, at the April meeting, a paper sent from Athens by Dr. DOERPFELD in reply to Belger's paper on the Enneakrounos-problem which was read at the March meeting. He differed entirely from Belger, who thought that the Enneakrounos was where the modern Kallirrhoë is, near the Olympieion. Dr. Doerpfeld maintains that it was at the foot of the Pnyx, on the eastern side and to the west of the Akropolis, and bore the name Kallirrhoë until the time of the Peisistratidai, after which it was called Enneakrounos and the name Kallirrhoë was transferred to the fountain on the Ilissos. He supported his view with quotations from Pausanias and Thoukydides, and with an account of the most recent excavations on the spot, which seem to show that the water-conduits terminated at the foot of the Pnyx. Belger, in reply, maintained that, while the results of the excavations might seem to render Dr. Doerpfeld's theory plausible, the statements of Greek authors force us to a different conclusion.—*BPW*, 1896, Nos. 4, 5, 6.

**SANCTUARY OF AMYNOS AND ASKLEPIOS.**—At the April meeting of the *AGB*, HERR KORTE spoke of the sanctuary of Amynos and Asklepios, discovered by the German Archæological Institute when excavating west of the Akropolis. A part of the enclosure was uncovered during the winter of 1892-93, and recognized then to be the sanctuary of a god of healing. Last winter the work was concluded, and evidence found as to its most ancient occupant. 'A number of the votive offerings found were dedicated to Amynos alone, or to him and Asklepios in common, and one to the latter only. We are able to gain more exact information as to the character and management of the sanctuary from two inscriptions of the united Orgeons of Amynos, Asklepios and Dexion, one of which was found some time ago and is in the possession of the French School at Athens. The close connection into which the Dexion-Sophokles is brought with Amynos and Asklepios here, makes it seem very probable that the poet was a priest of Amynos and not of Alkon, whose name is conjectured in that place in the *vita* which refers to the priesthood of Sophokles.—*BPW*, 1896, No. 6.

In consequence of the discovery of a sanctuary of Amynos, a curious inscription, which was transferred two years ago to the French School at Athens, has now been published (*BCH*, 1894, p. 491). It is a decree of the Orgeons of Amynos, of Asklepios and of Dexion in honor of two persons. Amynos was known by Philon of Byblis; as for Dexion, as M. Bourguet recalls, it is the name which the Athenians gave to Sophokles as hero.—*S. R.* in *RA*, Oct. '95.

**THE FEMALE STATUES OF THE AKROPOLIS.**—In a short article, M. Kastriotis (formerly Kastroménos) affirms that the female statues of

the Akropolis are neither priestesses, nor κόραι, but votive-images of Athena. In support of his present opinion (he sustained the opposite one last year), he cites some terracotta statuettes, 10 cm. high, found by him at the museum of the Akropolis, which represent female figures holding a shield in the left hand, and, with the right hand, pressing a bird or a flower against the breast (*Athen. Mittheil.*, 1894, p. 491).—S. R. in *RA*, Oct., '95.

METOPES OF THE PARTHENON.—Six inedited fragments of the metopes of the Parthenon, discovered at the museum of the Akropolis by M. Malmberg, have been published by M. Mylonas in the *Ἐφημερίς* (1894, pl. 10, 11) and commented upon at length by M. Malmberg himself (*ibid.*, p. 213).—S. R. in *RA*, Oct., '95.

A LIGHTNING HOROS.—A marble fragment, found near the Asklepieion, bears an inscription which M. Delamarre restores in the following way: Διὸ[s Kαρα]βάρο(v) ἄβ[aron] ἱερὸν (*RP*, 1895, p. 129). It was therefore a ὄρος which was put up on a spot which had been struck by lightning and where it was forbidden to pass. This text, unique of its kind, confirms the testimony of the *Grand Étymologique*, s. v. Ἐνγλύσια.—S. R. in *RA*, Oct., '95.

THE PARTHENON INSCRIPTION.—To the Editor of *The Nation* (of March 19): SIR—Your issue of February 6 contains a reference to the attempts at deciphering, by aid of the nail-prints, the bronze inscription which once stood upon the eastern architrave of the Parthenon. Your readers will be gratified to learn that this difficult task has now been successfully accomplished by Mr. Eugene P. Andrews, a member of the American School. The initial difficulty lay in securing accurate representations of the nail-prints. These are forty feet above the ground, and inaccessible except as one be lowered from the overhanging *geison* blocks some twelve feet above them. In spite of numberless difficulties and hindrances, and certainly at some considerable risk, the work of procuring paper-prints or squeezes from the perilous vantage-ground of a swing in mid-air was begun about the middle of January last. Great patience, persistency, and technical skill, as well as coolness of head, were essential to the work. The nail-holes appeared in twelve groups between the spaces once occupied by the bronze shields, and only one of these groups could be copied in a day. Sometimes the day's work resulted in failure, but finally three weeks of persistency brought the copies to completion, and the first careful review of them showed that decipherment was only a question of scholarship and patience, for the variety in the order of the nail-prints surely betrayed the individuality of the letter-forms. As a rule, only three nails were used to a letter, but the order



or relative position of the holes proved to be much the same in all the different occurrences of the same letter.

The first word to emerge was *αὐτοκράτορα*. It made itself peculiarly vulnerable by its possession of two *omicrons*, two *rhos*, two *taus*, and three *alphas* (one of them, however, obscured). From this key Mr. Andrews proceeded with his unravelling until, after a fortnight, he was able to make a public report at a meeting of the School, giving practically a complete reading of the inscription. Two proper names alone have not yet been deciphered. The reading is as follows: ἡ ἐξ Ἀρείου πάγου βουλὴ καὶ ἡ βουλὴ τῶν Χ καὶ ὁ δῆμος ὁ Ἀθηναίων αὐτοκράτορα μέγιστον Νέρωνα Καίσαρα Κλαύδιον Σεβαστον Γερμανικὸν Θεοῦ Υἱὸν στρατηγούντος ἐπὶ τοὺς ὀπλίτας τὸ ὄγδοον τοῦ καὶ ἐπιμελητοῦ καὶ νομοθέτου Τι. Κλαυδίου Νουίου τοῦ Φιλίνου ἐπὶ ἱερείας . . . (name of priestess) τῆς . . . (father's name) θυγατρὸς. The reference to the eighth term of Novius' generalship fixes the date of the inscription at 61 A. D. It probably accompanied the erection of a statue of Nero, possibly just at the front of the Parthenon. The important historical bearings of the discovery it must be left to Mr. Andrews to set forth in the official publication.—BENJ IDE WHEELER, Athens, February 26, '96.

**THEATRE OF DIONYSOS.**—It was rumored that M. Doerpfeld had discovered a subterranean passage (the staircase of Charon) underneath the orchestra of the theatre of Dionysos; after due verification, it was found that it was only a question of partial excavations, without definite end, one of which brought to light some fragments of Mycenaean vases (*JHS*, 1895, p. 204). The diggings of the German Institute at the theatre have, in other respects, given interesting results; among other things the base of a statue with the signature, Τιμαρκίδης Πολυκλέους Θορίκιος νεώτερος, and another with the names of two unknown artists of the III century: Περσαῖος καὶ Ἐόρτιος ἐπόησαν (*MIA*, 1895, 216, 219).—S. R. in *RA*, Oct. '95.

**PUBLICATIONS ON THE THEATRE OF DIONYSOS.**—While waiting for M. Doerpfeld to decide to publish his great work on the theatre of Dionysos at Athens, we may call attention to two French books in which his theories on the *scena* have been discussed with ability. One is the *Épidaure* of MM. LECHAT and DEFRASSE, the other the *Dionysos* of M. O. NAVARRE, the first essay on the antique theatre which has appeared in France, the estimable work of a beginner.—S. R. in *RA*, Oct., '95.

**CORINTH.**—THE PROPOSED EXCAVATIONS BY THE AMERICAN SCHOOL. — Professor RUFUS B. RICHARDSON, Director of the American School at Athens, writes to the *N. Y. Independent* (of Feb. 6) under date of Jan. 10, 1896: Corinth is, perhaps, the most promising place in Greece for excavations, now that Olympia, the Athenian Akropolis, the Argive Heraion, Epidauros, Delos, and Delphi have been taken.



The American School has just secured from the Greek Government the privilege of excavating at Corinth. It was, if not the very largest and richest city of Greece, at least *one* of the largest and richest. In the earliest times it was prominent. Art and industry bloomed along with commerce. The fame of Corinthian bronzes and Corinthian vases filled the world. Had Corinth been left a desert even after the so-called "total destruction" by Mummius and after the exportation of statues to Rome by the shipload, we should still have had a place for excavation better than Olympia or Delphi. Where there was so much it was impossible to destroy or carry off all. The worst thing, however, which could happen from the archæologist's point of view did happen. Julius Cæsar, who rebuilt Carthage, rebuilt, also, Corinth a century and two years after its destruction. Then it was that the new settlers, mostly freedmen, filled the market of Rome with statues and vases exhumed from the ruins and from graves, not one of which, according to Strabo, did they leave unransacked. The new colony grew into a flourishing city, as it needs must do from its situation. It became the capital of Achaia under the Romans, and is best known to the Christian world as the place where St. Paul, like his Roman namesake, *animæque magnæ prodigum*, lived and labored, and most of all loved.

We are to seek this newer city of Julius Cæsar and St. Paul, which cannot fail to have an interest in itself. But in regard to the hope of finding something of the older city the case is not so bad as might appear at first sight. Certain it is that the well-known Temple of Corinth, with its seven standing columns, is a living witness that one at least of the oldest temples survived the "Roman fury," and served as a temple in the new city. It shows traces of refitting, and a century ago had twelve columns standing upright. Its final destruction is doubtless a matter of not very remote times. Pausanias, the traveler of blessed memory, who visited Corinth two hundred years after its refounding, mentions so many temples and old statues, some of them old wooden xoana, that one might almost think *nothing* had been destroyed. There is great hope that some of this material described by Pausanias may be found. The conditions are favorable. The earth constantly coming down from the slopes of Akro-Corinth has kindly covered up much of the lower city from three or four to ten feet deep. This, while enough to warrant the hope of preservation, is not too much for patient labor to clear away a considerable space for a moderate outlay, and to show up some things which are now protruding from the soil. Also favorable for excavation is the fact that the modern successor of Corinth was nearly destroyed by an earthquake in 1858, and, consequently, we have now no houses to buy, as was the case at Delphi. When we once get fairly on the track of old Pausanias the

work will become very exciting; and it is not unreasonable to suppose that we may have a training school for young American archæologists for the next five years, such as the Germans had at Olympia. We have the best wishes of the Minister of Education, Mr. Petrides, in whose department the work of excavation falls.

**DAPHNI.—MOSAICS OF THE CHURCH.**—The following note is from M. MILLET with regard to the mosaics at Daphni: The restoration of the mosaics confided to M. Novo is progressing quite rapidly. In the cupola, *Christ and the Prophets*; in the northeast pendentive, the *Annunciation*; in the northern choir, the *Nativity of the Virgin*, the *Crucifixion*, the *Palms*, and whatever remains of the *Resurrection of Lazarus* and of the medallions of the martyrs; in the southern choir, the *Adoration of the Magi*, the *Anastasis*, the *Incredulity of Thomas*, and the medallions; on the arch of the northern apse are placed the deacons. These mosaics cover a surface of about 80 square metres. There still remain the three other pendentives, the greater part of the apses, the vestibule and the narthex. In the narthex, a row of columns along the western wall sustained an arched vault which had replaced the primitive groined vaults. An earthquake in the spring of 1894 having thrown down a part of it on the south, the remaining portion was demolished, and on the upper part of the western wall were found the mosaics which it had hidden from view. One on the southern panel was found in the month of September, 1894. It represents the *Prayer of St. Anna* and the *Appearance of the Angel to Joachim*. It comes alongside of the *Benediction of the Virgin by the Priests* on the southern wall, and faces the *Presentation of the Virgin in the Temple* on the eastern wall. These three compositions together with the *Nativity of the Virgin* (which we spoke of in the church) form a quite extensive series inspired by the apocryphal gospels analogous to that which decorates St. Sophia of Kief, the exonarthex of Kahrie-Djami, the churches of Athos and of Mistra, and which illustrates the Homilies of Jacob of Cokkinobaphos. The *Prayer of St. Anna* is wanting at St. Sophia of Kief; so that the composition of Daphni appears to be the most ancient one known representing this scene. In the Homilies and at Kahrie it is not united as at Daphni to the *Vision of Joachim*, but the treatment is similar.

The other mosaic on the northern panel, found in the month of November, represents the *Betrayal of Judas*. It stands alongside of the *Washing of the Feet* on the northern wall and faces the *Last Supper* on the eastern wall. The *Betrayal of Judas* has frequently, since the sixth century, figured in the manuscripts (Syriac gospel of the Laurentian Library, gospel of Rossano, etc.). In mosaic it was not known excepting at St. Apollinare Nuovo. The composition of

Daphni differs but slightly from contemporaneous compositions; however, as far as is known the gesture of the elder pointing out the Christ to the chief of the soldiers is unique. The head of the Christ ranks with the most beautiful and the most expressive ones which Byzantine art has bequeathed to us. On the central panel only an insignificant fragment was found. The *Société Archéologique* has had the narthex leveled to the ground and has confided its reconstruction to M. Troump. The work is well advanced. The vaults are already partly constructed. The vaults of the south arm of the cross, and those of the aisles of the vestibule, are also menaced with falling into ruins. The one over the south arm has been demolished. A later arched vault sustained and hid from view the primitive groined vault. The latter preserves still a few fragments of mosaics; there was found an angel which doubtless formed part of an analogous decoration like that, for example, of San Pier Crisologo at Ravenna. These works have rendered possible a more careful study of the ruined porch which stands in front of the church. It was clear that the Gothic arcades and the battlements of the façade were placed on the vestiges of a Byzantine porch; this primitive porch is certainly posterior to the church as well as to the first story to which it gives access. It was noticed that the pillars of this porch were attached to the wall of the narthex. M. Troump and M. Planat<sup>1</sup> have calculated that the resistance of the wall was insufficient, so that these pillars, before the construction of the porch, possibly served as supports. M. Troump has reconstructed them to that effect.

M. Troump has shown that the falling into ruins of the church was caused by the waters which flow below the ground. He is now carrying on works for draining it. The trenches which he has opened have brought to light, more than a metre below the present level of the soil, some further antique remains,<sup>2</sup> a wall built of cut stone and a hall with a stucco facing, paved with bricks, having two doors. It now appears certain that the monastery occupies the site of the temple of Apollo. There was also found, in the constructions contiguous to the church, a sepulchral basrelief of mediocre style and a stele with a Greek inscription.—*BCH*, 1894, pp. 529-31.

In the *Mon. et Mem. Acad. Insc.* (1895, pp. 197-214) M. MILLET

<sup>1</sup> *La Construction Moderne*, x, p. 213 (Feb. 2, 1895). M. Troump has published two interesting articles on the architecture of Daphni in the *Bulletin de l'Association provinciale des architectes français*, December 15, 1894, and January 15, 1895. These articles have been reprinted by the *Messager d'Athènes* (16, 23 Feb., 1895).

<sup>2</sup> The results of the excavations carried on in 1892 by M. Cambouroglou at the expense of the *Société archéologique* form the basis of a paper which M. Chamonard will shortly publish in the *Bulletin*.



publishes the *Adoration of the Magi* and the *Anastasis (Resurrection)*, two of the most interesting of the mosaics of Daphni. In the *Ephemeris* and in the *BCH*, 1894, he had already published the *Crucifixion*, the *Nativity of the Virgin*, the *Annunciation*, the *Prayer of Joachim and Anna*, and the *Betrayal of Judas*. The *Adoration of the Magi* is represented in Christian art in accordance with a double tradition. According to one of these, the Wise Men adored the infant Christ in the cradle. According to the other, the scene took place in a house either at the time of the Nativity or two years later. The *Adoration of the Magi* was seldom represented as an independent subject, but was usually connected with the *Nativity of Christ*. In the independent representation the same tradition is not always followed. In the *Menologium* of Basil, the Virgin is seated upon a rock at the entrance of a grotto. In the *Evangelarium* of St. Petersburg No. 105, she is upon her couch and the infant is in a cradle. In other monuments, the Virgin is seated, as at Daphni, on a throne. Here we see the three Magi in the typical forms of an old man, a middle-aged, and a young man. The latter figures in the composition less rigidly than was customary: he is in the background conversing with an angel who escorts them to the Madonna. The angel is not met with in the paintings of the Catacombs, or in bas-reliefs, and in general was usually omitted in later representations.

The *Anastasis* represents the descent of Christ into Hades in accordance with the gospel of Nicodemus. According to this narrative, the Forerunner came first into Hades to announce the arrival of the Redeemer; then the gates of Hades were broken open and the dead freed from their chains; then entered the Christ who put Satan in chains and extended his hand to Adam and the rest of the faithful, declaring that he raised them by means of the cross, and then led them out of the Inferno. The *Anastasis* at Daphni follows still more closely the Psalters of the type of Chloudof (ix cent.). Here the scene takes place entirely inside of Hades—a very rare method of representing this subject. To the right are seen John the Baptist and the faithful behind a sarcophagus; in the centre are the broken gates above which Christ is walking over Satan, chained, and extends his hand to the kneeling Adam, alongside of whom is Eve, David, and Solomon. The presence of Satan, the form of the Inferno, the attitude of Christ, and the arrangement of the secondary personages are unique or rare features. In invention, as well as in execution, these mosaics show the hand of a true artist and may be placed in the first rank of Byzantine art.

**DELPHI.**—The excavations of the French School at Delphi were suspended in December, to be resumed in the spring. With the cam-



paign of 1895 the exploration of the most important part of the ancient city was finished, the *temenos* of the Temple of Apollo entirely cleared. The most notable among the remains lately discovered are those of the *lesche*, or hall, of the Cnidians, the interior walls of which, as we know from Pausanias, were adorned with paintings by Polygnotos, representing scenes of the Trojan war and of Hades. The ruins of this building are so scanty that little more than the plan can be recognized, whilst of the ancient paintings nothing has come down to us except some fragments of plaster with a dark-blue background. Next year's work will be devoted to the exploration of the stadion and the gymnasium.—*Athen*, Dec. 7, '95.

DISCOVERY OF NEW HYMNS.—In unearthing the treasury of the Athenians at Delphi, ten more fragments have been found of a hymn to Apollo, which is practically complete, inscribed with both words and music. After the hymn comes the first lines of a decree, which shows how these compositions come to be inscribed on stone. The people of Delphi passed decrees in honor of the authors, and ordered the hymns to be set out with the decrees when these were put on record. The purport of this hymn is substantially the same as the other. After an invocation of the Muses, the poet gives the legends of Apollo, ending with the slaughter of the Gauls in 279, and implores the protection of the God for Delphi, Athens, and the Roman government. The date must be after B. C. 146.

Another hymn has since been found in honor of Dionysos. It is earlier than the others and belongs to the latter part of the fourth century. It has no musical notation, but is full of historic interest, and deals with the legends of the god and contemporary events. We learn from the inscriptions that the reconstruction of the temple was carried on all through the fourth century, and this is borne out by the hymn, which shows that the work received a strong impulse from the termination of the sacred war against the Phœnicians who had plundered the treasury. Both these hymns will be published by MM. Weil and T. Reinach in the *Bulletin de Correspondance Hellénique*.—*Biblia*, Dec. '95.

THE NEW HYMN TO APOLLO.—M. HENRI WEIL publishes and comments this new hymn from Delphi (*BCH*, 1894, pp. 345-62). Like that found in 1893, it comes from the treasury of the Athenians. It is engraved in two columns on a marble block 61 centimetres high by 80 cm. broad. The first column consists of twenty-eight lines in general well preserved. The second column is not in such a good state of preservation. The number of letters is not the same in all the lines. In the first sixteen lines it varies from thirty-seven to forty-three. From the seventeenth line onward may be counted, several times, lines containing forty-three, forty-four and fifty-five letters.

From the contents of the hymn it becomes evident that it dates from the time when Greece had fallen into the power of the Romans. The composition of the hymn may be placed towards the end of the second century before our era, and as it mentions the defeat of the Gauls it may have been sung at the festival of the *Σωτήρια* instituted to perpetuate the memory of this defeat. The rhythm of the poem is pæonic, as in the case of the first hymn. The main body of the hymn consists of at least six periods, not antistrophic, within which the *cola* follow without a break. The epilogue is in glyconics, line 35 ff. The context of the hymn is as follows:

1. . . . νδε καὶ π . . . . ιον εἰς τ. . . . ισε . . . . .
2. εἴ' ἐπὶ τηλέσκοπον ταῖν[δ]ε Πα[ρνασσίαν ὄφρυν]
3. δικόρυφον κλειειτύν, ὕμνων κ[ατάρ]χ[ετε δ' ἐμῶν,]
4. Πιερίδες, αἱ νιφοβόλους πέτρας ναίει[θ'] Ἑλ[λικωνίδ]ας].
5. Μέλπετε δὲ Πύθιον [χρυ]σεοχαίταν, ἔ[κατ]ον, εὐλύραν
6. Φοῖβον, ὃν ἔτικτε Λατὼ μάκαιρα πα[ρὰ λίμναι] κλυταῖ,
7. χερσὶ γλαυκαῶς ἐλαίας θιγουῦσ' [ᾶζον ἐν ἀγωνίαι]ς
8. ἐριθα[λῇ].
9. Πα[ῶς δὲ γ]άθησε πόλος οὐράνιος [ἀννέφελος, ἀγ-]
10. [λαός, ν]ηνέμους δ' ἔσχεν αἰθητῆρ ἀε[λλωῶν ταχυπετ]εῖς
11. [δρό]μους, λῆξε δὲ βαρύβρομον Νη[ηρέως ζαμενὲς ο]εῖ-
12. δμ' ἡδὲ μέγας Ὀκεανός, ὃς πέριξ γ[αῶν ὑγραιεῖς ἀγ]κά-
13. λαις ἀμπέχει.
14. Τότε λιπὼν Κυννθίαν ναῶσον ἐ[πέβα θεὸς] πρω[τό-]
15. καρπογ κλυτὰν Ἀτθίδ' ἐπὶ γααλ[όφωι πρῶνι] Τριτωνίδος.
16. Μελίπνοόν δὲ λίβυς αἰδὰγ χέω[ν ἀνὰ λύραας πέμ]πεν [ἀ]-
17. δεῖϊαν ὅπα μειγνύμενος αἰεῖόλ[οις νιν μέλεσι λωτός].
18. [ᾶ]μα δ' ἴαχεμ πετροκατοίκητος ἀχ[ὼ τρὶς ἰὴ Παιάν· ὁ] δὲ γέγα-
19. θ', ὅτι [ν]όωι δε[ξ]άμενος ἀμβρόταν Δ[ιὸς ἐπέγνω φρέν']. Ἀνθ' ὧν
20. ἐκείνας ἀπ' ἀρχᾶς Παιήονα κικλήσκ[ομεν ἅπας λ]αὸς α[ὐτο]-
21. χθόνων ἡδὲ Βάκχου μέγας θυρσοπλήξ [ἔσμοδς ἱ]ερὸς τεχνι-
22. τῶν ἔνοικοος πόλει Κεκροπία—Ἀ[λλὰ χρησμ]ωιδὸν
23. ὃς ἔχειεις τρίποδα, βαῖν' ἐπὶ θεοστιβ[έα ταάνδε Παρ]να[ασ]-
24. σίαν δειράδα φιλένθεον. Ἀμφὶ πλόκ[αμον σὺ δ' οἱ]νω[ῶπα]
25. δάφνας κλάδον πλεξάμενος ἀπ[λέτου]νος θεμελίου]
26. ἀμβρόται χειρὶ σύρων, ἄναξ, γ[αῶς πελώρω] περιπύτνεις]
27. κόραι—Ἀλλὰ Λαατοῦς ἐρατογ[λέφαρε παῖ, μείνας ἀνυπόστα]-
28. [τ]ομ. παῖδα γα[ῶς] τ' ἐπεφνες ἰοῖς ο .

29. . . .ν λιμὴν ἰθ . . . ινο  
 30. . . οον ἔσχε ματρὸς  
 31. . . ἦρα κατεκτ . . ζοσ  
 32. [συ]ύριγμ' απε . . . ων  
 33. . . . ἐφρούρε[ιαι]ς δὲ γαᾶ[ς ἱερόν, ὦναξ, παρ' ὀμφαλόν, ὁ βάρ-]  
 34. βαρος ἄρης ὅτε[τε]ὸμ μαντόσ[υνιν οὐ σεβίζων ἔδος πολυκυ-]  
 35. θὲς ληζόμενος ὤλεθ' ὑγρᾶι χι[όνος ἐν ζίλαι:— Ἀλλ' ὦ Φοῖβε]  
 26. σῶιζε θεόκτι[σ]τον Παλλάδος [ἄστν καὶ λαὸν κλεινόν, σύν]  
 37. τε θεὰ τόξων δέσποτι Κρησίω[ν κυνῶν τ' Ἄρτεμις, ἥδὲ Λατῶ]  
 38. κνδίστα· καὶ ναέτας Δελφῶν τ[ημελεῖθ' ἄμα τέκνοις, συμ-]  
 39. βίοις, δόμασιν|ἀπταίστους, βάκχου [θ' ἱερονίκαισιν εὐμε-]  
 40. νῆς μόλετε προσπόλοισ<ι>, τάν τε δορί[στέπτον κάρτει]  
 41. Ῥωμαίων ἀρχὰν αὔξειτ' ἀγῆράτῳ θάλ[λουσαν φερε-]  
 42. νίκαν.

A free translation may run as follows (mainly after Weil):

.... "(Come) to these heights which look afar, whence spring the twin-peaks of Parnassos, come and direct my songs, O Pierian Muses, who inhabit the snow-clad rocks of Helikon. Sing ye the Pythian, god of the golden locks, master of the bow and of the lyre, Phoibos, whom blessed Leto bore by the famous lake, when in the anguish of travail she touched with her hands a green bough of the bright olive.

"All the vault of heaven rejoiced, cloudless and bright; the air was still, the winds stayed their impetuous course; Nereus calmed the fury of his surging billows; and as well great Ocean, who encircleth the earth with his watery arms.

"Then, leaving the Cynthian isle, the god passed to the rich-fruited land of Attika the fair, by the Mount of Pallas. The honeyed breath of the Libyan lotus [*i. e.* the flute] mingled with the sweet strains of the lyre in tuneful harmonies, to attend him on his way; and anon the voice which has its dwelling in the rock sent forth the thrice-repeated cry, *Ie Paian!* Then the god rejoiced: in his heart he understood and acknowledged the immortal purposes of Zeus. Wherefore from that time as Paian he is invoked by all the ancient people of that land and by Bakchos' artist-band who dwell in Kekrops' city, that sacred band smitten by the thyrsus of the god. — But, O master of the prophetic tripod, come thou to these heights of Parnassos, trodden by the feet of the immortals, seat of the holy ecstasies [*i. e.* of the Moenads]. Here, O master, thy fair locks wreathed about with laurel, thou didst drag along with thy immortal hands the huge blocks that should be the foundations of thy temple, when thou didst meet face to

face the monstrous daughter of Earth. — But thou, O son of Leto, god of the gracious mien, didst brave the dragon, and the unapproachable offspring of Gaia expired beneath the shafts of thy bow. . . . . And thou, O master, didst stand guardian of this holy centre of the earth, when the Barbarian horde, profaning the seat of thy oracle and seeking to pillage its treasures, perished in a tempest of snow.

“But, O Phoibos, protect the city founded by Pallas and its noble people, and thou too, O queen of the bow and the Cretan hounds, Artemis the huntress, and thou, O venerable Leto, watch over the Delphians, that with their children, their wives, and their possessions they may be shielded from all misfortunes. Be gracious to the servants of Bakchos, crowned at the sacred games of Greece. And grant that the empire of the Romans glorious in war may increase, ever strong, ever young and prosperous, as it goes from victory to victory.”

THE MUSIC OF THE NEW HYMN TO APOLLO. — The new hymn is divided, by marks of separation or metrical indications, into at least seven sections. The first six of these are in the cretic or paeonic metre (5-time), which is also the metre of the former hymn. The last section is in a glyconic metre. These sections correspond to the divisions of the subject. First (*a*) there is an invocation of the Muses; then (*b*), all nature is pictured as rejoicing, while (*c*) Apollo passes from Delos to Athens, and there is invoked as Paian, “the healer”; then (*d*) the poet describes his progress to Parnassos; (*e*) his laying the foundations of his temple at Delphi, his meeting the dragon, which (*f*) he slew, and delivered Delphi from the invading Gauls; finally (*g*), the rhythm changes from cretic to glyconic, and the poem ends with a prayer to Apollo, Artemis and Leto, imploring them to protect Athens and Delphi, and to grant victory to the Romans.

The first section (*a*) is noted in the Lydian key; the section (*b*) in the Hypo-Lydian, which is also the key of section (*c*), except in the middle part of the three into which it is subdivided, and also of section (*d*) and part at least of section (*f*). The middle part of section (*c*) returns to the Lydian key. In æsthetic character and treatment the new hymn is less meritorious than the first hymn to Apollo. The composer has sought for effect by means of frequent changes of key, of genus and of mode, but in the separate passages the melody is poor and monotonous. The most interesting feature is the use made of the chromatic genus, which fully answers to the accounts of it given by the theoretical writers. — TH. REINACH, *BCH*, 1894, pp. 363–389; reviewed by D. B. MONRO, *CR*, 1895, p. 467. Further light on Greek music is contained in M. GEVAERT, *La Melopée antique dans le chant de l'Église latine*; in MONRO, *Modes of Ancient Greek Music*; and in C. F. A. WILLIAMS, *The System in Greek Music*, *CR*, 1895, p. 421.



**HYMN TO DIONYSOS.**—The fourth hymn found at Delphi, says M. HENRI WEIL, is a pæan in honor of Dionysos. It dates from the last third of the fourth century B. C. Although it is not accompanied by the musical notation, it vies with the preceding hymns on account of its age and its historical interest. The first strophes are devoted to the history of the god; those which follow are all historical, for, according to the epigraphic documents recently discovered, they confirm the work on the reconstruction of the temple at Delphi during the fourth century. It can be seen, from this hymn, that the work had received a lively impulse after the end of the war against the Phocians, who had pillaged the treasures of the temple. The poet foresees the day when a new sanctuary, resplendent with gold, will be inaugurated; and he extolls the fortunate generation who shall complete this work. The mouthpiece of the priests of Delphi and of the Amphictyonic council, directed then by the Macedonian princes, he lauds panhellenism and the policy of the new leaders of Greece.—*CA*, 1895, p. 279.

**CODE OF THE PHRATRY OF THE LABYADES.**—At the August 23 sitting of the *AIBL*, M. HOMOLLE presented and commented upon the text of an inscription found at Delphi, containing a part of the code of the phratry of the Labyades. This document of the fifth century is composed of decrees and regulations relating to admission into the phratry, to liturgical obligations and funeral rites. It embraces the entire life of the Labyades. Conclusions of the highest importance upon the organization and origin of the family, of the population, and of the Delphic worship can be drawn from it.—*RA*, Dec. '95.

**TREASURY OF SIPHNOS OR OF KNIDOS** (*Cf. AJA*, x. 115).—At the Sep. 20 sitting of the *AIBL*, M. HOMOLLE presented a statement concerning the Treasury called "of Siphnos," and gave the reasons which had led him to substitute, for this name, that of the Treasury of Knidos. Pausanias says expressly that the Knidians had a treasury, but without indicating the precise location of it; he seems even to place it farther back than the Treasuries of Thebes and Athens; but he allows it to be supposed that this monument might be in the vicinity of the Treasury of Sikyon, where were collected various offerings from Knidos and from Leptis, its colony. The discovery of the cornice-plane of the temple at the corner of which, among the foliage, is to be seen a *lion marchant*, suggests the idea that this lion is an *episema*, and that of the city of Knidos. If we admit this attribution to Knidos, an Argive colony, a city of Asia Minor, it would account for the peculiarities epigraphic (Argive *lambda*, as in the Rhodian dish of the Salzmann collection) and iconographic (subjects taken from Peloponnesian and Asiatic legends), and also account for

the architectural subject (Ionic ornamentation) and the sculptures, related both to the Knidian works of Asia and to the Peloponnesian works of Sicily. All the difficulties which existed for Siphnos disappear from the moment we speak of Knidos. M. Homolle showed photographs representing the work at present in process of execution, and the objects in bronze, and pottery, the statues and basreliefs in tufa and marble recently discovered.—*RA*, Dec. '95.

The Minister of Public Instruction communicated to the *AIBL*, (May 15, '96) two telegrams from M. HOMOLLE, the first announcing the discovery at Delphi of a bronze statue representing a victor in the chariot races at the Pythian games; the second giving the name of this victor, Hieron I, king of Syracuse.—*RC*, 1896, No. 21.

Not far from the statue of Hieron, a small bronze statue of Apollo has been found, about twenty centimetres in height. The French School is now engaged in excavating the Stadion.—*Athen.*, June 6, '96.

To a recent meeting of the *Académie des Inscriptions*, M. Th. Homolle, director of the French School at Athens, sent a description and photographs of a bronze statue discovered in the course of the excavations at Delphi, which—judging from its style, and also from an inscription found close by—he assigned to the year 464 B. C. M. Foucart, on the other hand, observed that the inscription could not possibly be earlier than the very end of the fifth century, and that it had undoubtedly nothing whatever to do with the statue; while M. Clermont-Ganneau expressed his opinion that the subject of the inscription was purely architectural.—*Acad.*, June 6, '96.

“The work of restoring the *Stadion* in marble has been resumed, and the temporary seats constructed for the Olympic Games are being removed. It appears that M. Averoff is prepared to furnish the large sum requisite for complete restoration. The arena will be excavated, and it is expected that many valuable remnants of the ancient structure will be brought to light.—*Acad.*, May 16, '96.

**ELEUSIS. — THE ELEUSINIAN MYSTERIES.** — The memoir by M. FOUCART on the origin and the nature of the Eleusinian mysteries appeared in 1895. It is too important a work to be summed up and discussed in a few lines. Cf. the article by M. Maspero in the *Débats du soir*, March 29, 1895, and my own in the *Revue critique*, 1895, II, p. 21). Suffice it to say, here, that the author admits two migrations of Egyptian ideas at Eleusis, one towards 1600 B. C., introducing into Attika an Isis-Demeter purely agricultural, the other towards 700, bringing there a sort of imitation of the *Book of the Dead*, which became, in the mysteries, the essential part of the *λεγόμενα*. Toward the same period and under the same influences arose the Orphic school; but this last preserved its independence and was broken up

into sects, while the mysteries, an institution of the State, were maintained almost without change down to the end of Paganism. — S. R. in *RA*, Oct. '95; cf. *CR*, Dec. '95, p. 473.

At the Dec. 6, '95 sitting of the *AIBL*, M. MASPERO announced that scarabs and Egyptian objects had been discovered at Eleusis in the course of the excavations undertaken by the Archæological Society of Athens. It was hoped that documents of a certain antiquity might be found there to support the ideas recently advanced by M. Foucart. But an examination has shown M. Maspero that they all date from the Ptolemaic epoch. They are small amulets which were in favor among devotees towards the Græco-Roman epoch, and cannot be used to support the theory of M. Foucart.—*RA*, Feb. '96.

**INSCRIPTIONS PUBLISHED.**—M. SKIAS has published two series of Eleusinian inscriptions (one of 34, the other of 42). The subjects of the most interesting ones are as follows: 'Εφημ. ἀρχαιολ. 1894, p. 162, archaic dedication of a statue to Aidoneus (?); p. 163, signatures of sculptors, [ὁ δέῖνα καὶ ὁ δέῖνα] Αἰταῖοι ἐπόησα(ν); p. 167, fragment of a sacred inventory; p. 170, four archaic letters one of which is an F, fragment of a non-Attic inscription; p. 171, dedication in couplet of a statue of Asklepios by a sick person after recovery in token of gratitude; p. 172, eight fragments of an extensive inscription belonging to the Roman epoch; p. 179, base of a statue with the name of Phileas of Eleusis; inscription in honor of a *dadouchos*; p. 181, signature of Agathokles of Kephisia; p. 182, signature of Sotas Ανδ . . . ; p. 184, dedication of the Panhellenists ἐκ τῆς τοῦ Δημητρίου Κάρπου ἀπαρχῆς; p. 185, inscriptions already published by Fourmont.—S. R. in *RA*, Oct. '95.

**HALMYROS.**—Among the inscriptions of the *Eparchia* of Halmyros that M. Giannopoulos has published (*BCH*, 1894, p. 310) there is a decree from Thebes in Phthiotis conferring the proxeny on one Phereen, a *Kaibel* of Eretria in Phthiotis, two fragments of the names of artists of Platanos and Halmyros, two neo-Greek inscriptions from Kokkotous and from Xénias which make known a bishop of Halmyros, Anthimos, and the date of the construction of the monastery of the *Panaghia* (1696). In the ruins of Thebes, has been discovered a bronze Apollo (height, 8 cm.), a statuette of a woman in white marble, and the head of a man (*BCH*, 1894, p. 338).—S. R. in *RA*, Dec. '95.

**LAURION.**—SKOPAIC SCULPTURE.—In the Central Museum at Athens is a head of Parian marble found at Laurion. It is much discolored, almost black. It has been described in M. Kabbadias' catalogue as a head of Apollo Lykeios, of which the identification rests solely upon the passage of Lucian who mentions a statue of Apollo Lykeios in the gymnasium at Athens. A detailed examination leads



to the conclusion that it is Skopaic. Two heads from Piali found on the site of the temple of Athena Alea at Tegea, are certain guides for the style of Skopas. He was the architect of the temple here and he executed the pedimental statues. The two heads are certainly from the pediments. We may trace in them, if not the actual hand of Skopas, at any rate the style of the Skopaic school. The general characteristics are clear. The round and deep head, short and full face, nose broad at the base with inflated nostrils, eyes deep with drooping lids and intense distinct gaze, are characteristics of the school of Skopas. Though this work is thoroughly Skopaic, its defects render it quite certain that it is not by Skopas himself. If it is a male head at all, it must be that of a youthful god, in other words, of Apollo. But there is too much hair for a man. Ten long plaits of hair pass over the centre of the forehead up to the hair on top of the head.

Besides, the impression of feminineness which the head gives is contrary to the types of Apollo belonging to this period. There appears in it a softness and a grace of contour which is hard to associate with a man's head sculptured in the fourth century, which are seen, however, in later reproductions of fourth-century work, such as the Apollo Sauroktonos. The effeminacy of the face suggests a female rather than a male, but it is a question whether this is original, as such softness did not exist in any genuine fourth-century work. We have then, probably, before us the head of an Aphrodite of the Skopaic type doing up her hair after the bath. The hand is quite distinctly grasping something; it does not idly rest on the head and the plaits of hair pass up to it.—E. F. BENSON, *JHS*, 1895, p. 194.

**LOKRIS.**—Other conspicuously valuable and, in a sense, unique additions to Dr. Murray's department in the British Museum consist of two precious terracotta statuettes, each about twelve inches high, in excellent preservation, and remarkable for the crispness and spirit of their execution as well as for the remains of colour observable upon each of them. They are whole-length, draped figures, the peculiar treatment of which, especially as to the draperies, attests not only that they are by the same hand, but that they may be referred to c. 500 B.C. One of these figures represents ATHENA PROMACHOS standing, with a shield, now broken, upon her extended left arm, and drawing herself erect and slightly backwards, while her right arm is raised and she holds in her hand a javelin, with which she is about to strike an enemy before her. On her head is a closely fitting helmet surmounted by an extraordinarily lofty crest; from beneath this casque the long and thick tresses descend in ringlets, rolling upon her shoulders, and distinctly retaining their original blackness. The drapery in which her slender but muscular figure is clothed is archaically treated. This



is manifest in the rather flat and nearly parallel folds, almost descending to her knees, the angular doubling of the edges upon one another and other details recognizable by connoisseurs, but difficult to describe. The other statuette is of POSEIDON, standing erect and holding a dolphin close to his body in his left hand—which in the archaic mode is not detached. A large roll, or crown-like fillet, binds his tresses, which are nearly as abundant as those of Athena and give size to his head. His pointed, close-cut beard, the slightly hard and attenuated forms of his face, the flatness of his draperies, his erect and straight, if not stiff figure, and the set smile on his visage are all characteristics of archaic sculpture. These works were found at Malesina, in Lokris, and deserve the close examination of students.—*Athen.*, Feb 29.

**LYKOSOURA.**—M. Milchoefer has had occasion to pay some attention to the sculptures of Lykosoura (*BPW*, '95, p. 948); he thinks it possible that they date from Hadrian, and also possible that they go back to the Hellenistic period. The famous Pan with figured drapery, with the eleven women with animal-heads, recall to him his own researches in 1883 on demons with a zoomorphic aspect, the tradition of which he traced back as far as to the engraved stones which are called *grylles*. The beautiful epoch in art has caused to fall into the background these conceptions which appeared at the beginning and at the end of Hellenistic civilization.—*S. R.* in *RA*, Dec. '95.

**MACEDONIA.**—The epigraphic journey of M. PERDRIZET in Macedonia has given him a number of inedited inscriptions, which he has very carefully commented. He has also called attention to some basreliefs, many of which possess real interest (*BCH*, '94, p. 416).—*RA*, Dec., '95.

**MEGALOPOLIS.**—The *σκανοθήκη* of Megalopolis was not the only edifice of that name known; it is found on a tile from Sparta, but in a short text which does not determine the meaning of it (*JHS*, 1894, p. 242).—*RA*, Dec., '95.

**MESSENE.**—The excavations of the Greek Archæological Society have brought to light a great part of the *agora*, the ruins of a notable building with propylaia and porticoes, and an ancient fountain, which is supposed to be the Arsinoë referred to by Pausanias. Several inscriptions have also been found, some of which are of peculiar importance for the history of Messenia in Greek and Roman times.—*Athen.*, Dec. 21, '95.

**MOUNT ATHOS.**—HISTORY OF THE MONASTERIES.<sup>1</sup>—The history of the monasteries of Athos may be considered, as M. Meyer

<sup>1</sup> PH. MEYER, *Die Haupturkunden für die Geschichte der Athoskloester*, groestentheils zum ersten Male herausgegeben und mit Einleitungen versehen. Leipzig, J. C. Hinrichs. 1894, VIII, 300 pp. in-8. Price, 10 marks.

justly remarks, to be a type representative of the history of Greek monastic life. M. Meyer has brought together the most important of the documents coming from the Holy Mountain; and in this book we see above all a collection of curious documents, some of them of a high and real historic interest. All of these pieces (together with many others) had been long since noticed by J. Müller in his *Historische Denkmäler in den Kloestern des Athos*, and some of them (and those the most considerable) had been published previously either in the important work of Gédéon upon Athos, or elsewhere. However, there remain, in the volume of M. Meyer, enough that are inedited to amply justify the work that he has undertaken, and enough that are sufficiently interesting to attract the attention of those who interest themselves in things Byzantine. With the view of including only texts relating to the general history of the community of Athos, M. Meyer has intentionally omitted the numerous documents which relate to the particular history of each convent; wrongly perhaps, for certain of these pieces would have been useful to complete the knowledge of events and to have marked more clearly still the importance of the monasteries of the Holy Mountain. Nevertheless, such as it is the collection is extremely interesting and precious. Beside the documents of a relatively recent date (posterior to the establishment of the Ottoman dominion and which extend chronologically between the years 1498 and 1875, forming one-half of the series) the texts of the Byzantine epoch have quite another value for history. Particularly notable are (1) the *typikon* of St. Anathasios, who founded the monastery of Haghia Lawra (this text is already published by Gédéon); (2) the testament of the same personage; (3) the monastic rule drawn up by him for the use of his monks—three pieces of the tenth century full of interest, not only for religious history, but also for the profane history of the Emperor Nikephoros Phokas. The *typikon* of the Emperor Johannes Tzimiskes (972) and that of Constantine Monomachos (1045) are not less instructive for the study of the internal organization of Athos; other texts of the epoch of the Komnenoi or some of the Palaiologoi throw useful light upon the connection between the patriarchate of Constantinople and the convents of the Haghion-Oros; finally, the *typikon* of Manuel II Palaiologos (1394) and a chrysobulle of the same emperor announcing the revolution which, towards the end of the XIV century, was accomplished in the régime of the monasteries, and which substituted for the cenobitic life that which was called *le système idiorhythmique*. Towards this date, in fact, the right of private property was conceded to the monks, and in consequence of this grave innovation a new spirit penetrated the convents, a democratic spirit, which shook the monarchical government of the higoumene, the particularist

spirit which demolishes the obligations and the rules of the life in common. This regime still persists in seven of the Athonite monasteries, and the celebrated convent of Patmos is the best example of this reformed type.—CH. DIEHL, in *RC*, 1895, No. 45.

**MYKENAI.** — WHAT PEOPLE PRODUCED THE WORKS CALLED MYKENAEAN.—Since Dr. Schliemann excavated Mykenai, the attention of archæologists has been constantly fixed on certain kinds of buildings, ornaments, implements, engraved gems and pottery, more or less resembling those found at Mykenai, and hence generally known as "Mykenaeon." These objects are found at various and widely distant places. Mr. A. J. Evans' brilliant discoveries in Krete and his masterly paper (*Primitive Pictographs*) have riveted the attention of scholars still more closely to the subject. On engraved gems and other objects found in Krete and the Peloponnesos he has found what appears to be undoubtedly a series of pictographic symbols, not allied to Egyptian hieroglyphs, but showing many points of resemblance to the symbols found on seals and other objects from Asia Minor commonly known as "Hittite." To ascertain what people produced these buildings, gems and pottery, and used this script, is a question of supreme importance in Archaic Greek history. Any attempt to solve it ought to be mercifully treated.

I propose to see if the ancient writers supply us with accounts of any people which will fulfil the necessary conditions. First, let us enumerate roughly the regions where such buildings and other objects are found.

I. Peloponnesos (Mykenai, Tiryns, Argos, Vaphio). II. Attika (Spata, Menidi, Thorikos). III. Krete (building at Knossos, and gems *passim*). IV. Thessaly (Volo). V. Boiotia (Orchomenos). VI. Thera. VII. Asia Minor (sixth city at Hissarlik, Pitane in the Aeolid). VIII. Egypt (Kahun, Tel el-Amarna). IX. Rhodes. X. Kypros. XI. Italy (Signia in Latium).

We want a people whom we can prove from ancient authorities (1) to have occupied all these places, (2) to have used a form of script in Peloponnesos intelligible to people living in Asia Minor.

Let us start with Krete. It is a fairly limited area, and in Homer (*Od.* xix. 177-80) we get an exhaustive list of the races inhabiting it: ἐν μὲν Ἀχαιοί, ἐν δ' Ἑτεόκρητες μεγάλητορες, ἐν δὲ Κύδωνες, Δωριεῖς τε τριχᾶϊκες, δῖοί τε Πέλασγοι. τοῖσιν ἐπὶ Κνωσσὸς μεγάλη πόλις· ἔνθα δὲ Μίνως, κ. τ. λ. It will be admitted that it is one of these five peoples who produced the Mykenaeon works found in Krete, and it will also be admitted that it was the same race which produced the same kind of object in Greece Proper, and elsewhere. We may at once eliminate the Kydones and Eteokretes; for it is absurd to



suppose that either of those peoples was ever dominant over a wide area of Hellas. The Achaeans, Dorians and Pelasgians are left. The testimony of antiquity (Herod. i. 56, 57; Thouk. i. 3) is clear that neither Dorians nor Achaeans ever held Attika. Again, the evidence is equally strong that neither of these races held Orchomenos in Boiotia. The Achaeans and Dorians thus fail to fulfil the necessary conditions in two very important points.

The Pelasgians are now left alone. Taking the places enumerated above as possessing "Mykenaeon" objects, in regular order, let us see if there is evidence for each of Pelasgic occupation.

I. Peloponnesos.—Ephoros (Strabo, 221) said that the Pelasgoi were Arcadian in origin, and that Peloponnesos was generally called Pelasgia. They occupied Mykenai. The ancient kings of Tiryns, such as Proitos, brother of Akrisios of Argos, were Pelasgians. Aischylos (*Supp.* 1008, etc.) calls Argos "city of the Pelasgians," and applies the name Pelasgos to the king of Argos.

II. Attika.—Herodotos and Thoukydides (*loc. cit.*), and many others, assert that the inhabitants of Attika from all time had been Pelasgians. An ancient wall at Athens (Thouk. ii. 17) was called Pelasgic.

III. Krete.—Daidalos, an Athenian, and therefore Pelasgian, was employed by Minos, king of Knossos, to build the Labyrinth; according to Homer he made a dancing-place for Ariadne. In *Od.* xix. 180, if we read with many mss. and Eustathios, τοῖσι, Knossos is made a city of the Pelasgians. In Arkadia, home of the Pelasgians, we have towns called Gortys and Tegea. In Krete we find two towns of the same names.

IV. Thessaly.—A district of it was called Pelasgiotis, otherwise the Pelasgic Argos (Strabo, 221). Homer mentions both *Pelasgoi* who had once dwelt at Larisa, and others who had dwelt in Pelasgic Argos.

V. Boiotia.—Orchomenos was the seat of the Minyans. They came there from Pelasgiotis, in Thessaly, and are generally held to be a Pelasgian tribe. The name Orchomenos is also in Arkadia (Pelasgic).

VI. Thera was colonised by the Minyans (Herod. iv. 145 *seq.*).

VII. Asia Minor.—Strabo (221) quotes Homer as showing that ἐν τῇ Τρωάδι there were *Pelasgoi* living as neighbours of the Kilikes, and he also says that Lesbos was called Pelasgia. Daroranos came from Arkadia.

VIII. Egypt.—Aischylos (*P. V.* 855 *seq.*) makes Io (daughter of Inachos, King of Argos, who is a Pelasgian) plant a settlement by her son Epaphos in Egypt (Νείλου πρὸς αὐτῷ στόματι καὶ προσχώματι). From this settlement in later years came the suppliant Danaides to Argos, claiming protection of kindred.

IX. Rhodos.—Danaos founded Lindos.



X. Kypros.—There were Arkadians in Kypros: the Kypriote and Arkadian dialects are closely related.

XI. Italy.—Herodotos (i. 57) speaks of Pelasgoi dwelling "above the Etruscans." Virgil (*Aen.* ii. 83, viii. 600) mentions the Pelasgians, and Servius (*ad. loc.*) says they dwelt in Etruria and Latium. They likewise dwelt in Epiros (Dodona was their ancient shrine), but I cannot find that any Mykenaeen objects have as yet been discovered there.

The Pelasgians thus fulfil one of the necessary conditions.

Now the question of writing. In one famous passage of Homer (*Il.* v. 168), and one only, have we a reference to writing of any kind: the *σήματα λυγρά*, the baleful pictographs (to use Mr. Evans' term) inscribed in a double tablet, sent by the hands of Bellerophon from King Proitos to the King of Lykia. We have already seen that Proitos is a Pelasgian of Argos. Here is a Pelasgian using some form of script; and that script can be read and its meaning understood in Asia Minor. Is not our second condition fulfilled?

I know that there are very many important points to be discussed, and these I shall treat at greater length elsewhere very soon.—W. RIDGEWAY, in *Academy*, July 13, '95; cf. *AJA*, x. 554-56.

EXCAVATIONS ON THE AKROPOLIS AND IN THE NEKROPOLIS.—The recent excavations of M. Tsountas have furnished some important objects: a relief in poros; fragments of the metope of a temple of the VI cent.; a gold ring with subject engraved (man leading a goat to the sacrifice); a treasure of 3,750 coins, the greater part of silver (Argos, Corinth, Phlius); and finally most ancient tombs containing bronze swords and fibulae.—S. R. in *RA*, Dec. '95.

OLYMPIA. — BRONZE STATUETTE. — M. HÉRON DE VILLEFOSSE (*Mon. Piot*) attributes to some intermediary artist between Ageladas and Polykleitos a superb statuette in bronze which it is said came from Olympia and was placed in the Louvre in 1894. The freedom of its structure, the vigor of its modelling, the anatomic knowledge everywhere evident, the strong free life circulating throughout, makes this little bronze a choice piece, one of those which show most strikingly the nature of the merit which belongs to the Argive artists, and which shows the best art of Polykleitos. The soft lustre of a warm, dark green patina adds greatly to its beauty.—*REG*, viii, 409.

SPARTA (NEAR). — BYZANTINE CITY OF MISTRÀ. — The French School of Athens has made a complete archæological survey of the abandoned Byzantine city of Mistrà, on the slopes of Mount Taygetos, near Sparta. Among the chief results of these researches is reported the discovery of many inscriptions and architectural remains of a peculiar importance for the history of the city and of Byzantine art. The Greek Department of Public Instruction has now ordered the

restoration of some of the most important monuments of the place, while the inscriptions and the other antiquities gathered by the French mission have been brought to Sparta, where they will form a special collection.—*Athen.*, Jan. 4, '96.

**TANAGRA.** — **TERRACOTTA FIGURINE IN THE BRITISH MUSEUM.** — Among the recent additions to the collection is a terracotta representing a winged youth darting through the air in the attitude often seen in work from Tanagra and Asia Minor. The figure is extremely clumsy, badly modelled, with a short tunic and full sleeves. The front of the tunic is drawn up with the right hand, so as to cover the lower part of the face, the left hand holds a pair of boots; the wings are clumsy and badly treated. The face is roughly modelled, but it is clear that the eyes are shut. It is believed that there is no other terracotta with which this can be compared as a subject. Other figures of Eros carry boots, but these scenes are all representations from everyday life parodied by the Amoretti. The present terracotta presents a full-grown person. The costume is unusual, that generally worn by Asiatic divinities. The figure is so clumsy that it could hardly have been imported and is more likely to be of local manufacture.—C. A. HUTTON, *JHS*, 1895, p. 132.

**TEGEA.** — At Brahim-Efendi, near Tegea, M. Loring has copied three fragments of inscriptions, among which are a versified epitaph and a dedication to Artemis. This last, on a headless Hermes, is difficult to understand. *Μεγίστω Ἀρτέμει (sic) σωτήρι ΠΝΟΚΙΑ (sic).* (*Athen.*, 1895, II, p. 169). *RA*, Dec. '95.

**THEBES (NEAR).** — M. COLLIGNON presented to the *Académie* (sitting of March 6, '96) three large bronze fibulae discovered in Boiotia in a tomb near Thebes. They have the form of the *fibules à plaques* and *à coquilles* and are decorated with line-engravings. On two of them we recognize subjects familiar to the Boiotian engravers, fishes, a horse, a water-bird, designed in the geometric transitional style belonging to Boiotia and which succeeds the Mykenæan type. The third offers a decoration very worthy of attention: two worshippers placed heraldisically on each side of a trunk with branches and separated by a disk with rays. It is a sort of awkward and naive adaptation of a subject borrowed from oriental glyptic, the adoration of the sacred plant, which figures so frequently on Babylonian and Assyrian cylinders. This example is added to those already furnished by the ceramics of the Dipylon and the proto-Attic vases, in order to show how Oriental motives penetrated the primitive art of Greece, and took their place by the side of the indigenous elements.—*RC*, March 16, '96.

**RECONSTRUCTION OF THE CITY.** — In an inscription at Thebes (*CIGS*, 2419), M. Holleaux has with great judgment distinguished a

list of subscriptions for the reconstruction of the city after 316 (*REG*, 1895, p. 7).—*RA*, Oct. '95.

AN ARCHAIC BRONZE APOLLO IN THE TYSZKIEWICZ COLLECTION.—This figurine was sent from Greece by N. Hoffman towards the end of the year 1894. It was said to have been found at Thebes and, in fact, the objects accompanying it (terracottas and painted vases) resemble those of the Kabeirion. The statuette measures 25 cm. in height, and would have been 27 or 28 cm. before its legs were broken off. This height is rare in the series of ancient bronzes. When cleaned, the inscription upon the legs of the figurine turned out to be archaic Greek, and consisted of hexameters written *boustrophedon*. When transcribed they appear as follows:

Μάντικλος μ' ἀνέθεικε Φεκαβόλοι ἀργυροτόχοι  
τᾷς δεκάτας· τὸ δὲ, Φοῖβε, δίδου χαρίετταν ἄμοι[φάν].

The alphabet in which the inscription is written is certainly Boiotian, and the words evidently of Homeric inspiration. The first impression one receives on seeing this figurine is amazement at the great antiquity of its style: the head is triangular and mounted upon a very long neck; on each side are long tresses of hair, like spiral columns, resting upon the shoulders; the eyes are now round cavities which once contained eyeballs of glass or ivory; the bust becomes very narrow at the waist and recalls the proportions of Mykenæan figures. Whether the statuette represents an Apollo or Mantiklos, the votive-offerer, may be called in question. A torso which M. Holleaux found in the ruins of the temple of Ptoos bears a somewhat similar inscription, and in all probability represented Apollo Ptoos. Our statuette may accordingly be considered an Apollo, rather than a simple mortal. Epigraphists are inclined not to give to Greek inscriptions an earlier date than the VI century, but in the present case it would seem as if the date of this statuette must be placed further back. Even if we put the inscription in the VIII or the IX century, the type of the statuette would be earlier still.—FROEHNER, *Mon. et Mem. Acad. Inscript.*, 1895, pp. 137–43.

**THESSALONIKE (SALONIKA).**—M. MORTMANN has published and M. MOMMSEN has commented upon two inscriptions from Salonika. One, in Latin, mentions a *praeses provinciae Daciae Malvenis*, and a cohort *F(lavia?) M(iliaria?) Bryttonum (sic) Malvensis*; in the other, in Greek, Thessalonika is called ἡ λαμπρὰ μητρόπολις καὶ κολώνεια θεσσαλονικέων πόλις (*AEM*, 1894, p. 117).

In the course of the construction of the railway from Salonika to Dédéagatch, M. BENEYTON discovered a Roman cemetery at *Gradubov* (14 kil. from Salonika) and Greek tombs at *Salmantli*, near Lété. One

of these tombs contained the hilt of a sword in iron and fragments of a silver wreath (*BCH*, 1894, p. 338).—*RA*, Dec., '95.

**TIRYNS.**—M. REICHEL describes, in the *megaron* of Tiryns, a small door connecting the *prodromos* with a narrow corridor. This "door of the corridor" would be the Homeric *ὑποθύρη*, on which there has been so much and such useless discussion (*AEM*, 1895, p. 6).—*RA*, Dec., '95.

**TROIZEN.**—In the inscription published by M. Legrand (*Bull.*, 1893, p. 90), there is a line containing the names of two Argive artists, AKESTOR and TORON. The name of the latter artist should be re-established in an inscription from Epidauros (Loewy, No. 265). (S. Wide, *Athen. Mittheil.*, 1895, p. 213).—*RA*, Dec. '95.

### GREEK ISLANDS.

INSCRIPTIONES GRAECAE INSULARUM.—The first part of this work, comprising the inscriptions of RHODOS, CHALKE, KARPATOS, SAROS, and KASOS, appeared in 1895 under the editorship of M. F. Hiller of Gaertringen; it contains 964 numbers. The young editor, with the help of his masters, has performed his task in a thoroughly satisfactory manner. Among the texts which appear here for the first time, we will call attention to the following ones: at RHODOS, the dedications to Athena Polias, Zeus Polieus, Athena Hyperdemia (21, 22), to Artemis Thermia (24), to the Dioskouroi (30), to the Panathenaïstai and to the Herakleïstai (36); the signatures of the sculptors ARCHETRATOS of Athens (62), and ARISTOS of Ephesos (122); of the *Kaibel* 140, 143, 147, 148, 149, 153); at *Ialysos*, a dedication of the *Kourov Mousaïstōv* (680); at Lindos, a signature of Kallimedon son of Glaukias (777); texts engraved on the rock and relating to the sacrifices, *προσχάριος θυσία* (791–793); dedication to Artemis Kekoia, Athena Lindia, and Zeus Polieus (823); fragment of a sacred law analogous to Paton, *Cos.*, No. 36 (891); astronomic inscription (913): at CHALKE, dedication *Σαράπιος Ἰσιος ποτίτραγμα* (957); ex-voto to Zeus and to Hekate (958): at KARPATOS, dedication to Trajan of the *κτοίνα ἁ Ποριδαίων* (978).—S. R. in *RA*, Oct., '95.

**AIGINA.**—A quantity of Mykenæan vases have been discovered at Aigina, near the temple of Aphrodite, among the ruins of very ancient constructions. The excavations were conducted by M. Stais in the name of the Archæological Society (*Athen. Mittheil.*, 1894, p. 533).—*RA*, Dec. '95.

**CHALKE**—M. HILLER VON GAERTRINGEN has published views of two ancient remains, the wall of the Akropolis, and the "double throne of Zeus and Hekate." An exploration of this neglected little island would be very interesting (*AEM*, 1895, p. 1).—*RA*, Dec. '95.



**IMBROS.**—M. DE RIDDER has published a list of personages, doubtless *klerouchoi*, whom the grateful Imbrians ἀνέθεσαν δώδεκα θεοῖς. The text is of 352. It mentions among others a Στράτων Τρικο(ρύσιος), which recalls to the editor the Τίμων Στράτωνος Τρικορύσιος of an inscription "*suspecte*" published by Lenormant (*CIA.* II, 3611)—*RA*, Dec. '95.

**KALAUREIA** (MOD. POROS).—EXCAVATIONS AT THE TEMPLE OF POSEIDON.—In the Summer of 1894 two Swedish archæologists, L. KJELLBERG and SAM WIDE, made excavations at the temple of Poseidon situated on the heights at Kalaureia. They have published a full report of their work in the *Athen. Mittheil.* (1895, pp. 267-327). The text is illustrated by excellent plans and detailed drawings of the architecture, and large and small drawings of the small objects discovered. The Poseidon Sanctuary is described in the first section. It consists of a temple and the enclosure belonging to it, which is surrounded by a rectangular wall, both, judging from the vases found, erected in the VI cent. B. C. Of the Doric temple (*peripteros* with six to twelve columns) very little remains. To the southwest lies a group of buildings distributed around three sides of an open space (marked ἀγορά), three halls and a large building in the form of a trapezoid, with an anteroom: on the southwest side there was probably a propylaion. The Doric capitals of the best preserved *stoa* are strikingly like those of the Parthenon, the Ionic capitals resemble those of the Philippeion of Olympia, built shortly after 338 B. C. The remaining buildings are also exactly described: an *exedra*, a long double *stoa* (perhaps the βουλευτήριον), a building whose inner court is surrounded by rooms, one of which has seats all around its walls and was probably the meeting-place of some religious society. Half a league below the sanctuary lay its harbour, where the remains of ancient ship-houses are still to be seen. Nearer to the temple the ancient town probably lay, built up terrace-wise. Mykenæan fragments, although very inconsiderable, permit the presumption that even in Mykenæan times religious worship was conducted upon the site of the temple. If the Minyai, whose principal deity was Poseidon, were the chief representatives of Mykenæan civilization, the beginnings of the most ancient amphictyony (Orchomenos in Boiotia, Athens, Aigina, Prasiai, Nauplion, Hermione, and Epidauros) may reach back into Mykenæan times. Extensive and splendid remains of this civilization have been found on the akropolis of Athens.

The second section treats of the inscriptions, eight in number. The most important contains a popular decree of the Kalaureians, nearly related to Inscription no. 3380 in Collitz's *Sammlung der griechischen Dialektenliste*. The third section treats of the small objects found, which are only a last gleaning, as the ground had been very

thoroughly ransacked long before. The scanty remains of Mykenæan civilization were a few fragments of vases and spindle-whorls and bits of gold leaf. A scaraboid, with a charioteer shooting with a bow on one side and a hippopotamus on the other, comes from Egypt (many Egyptian imported vases have been found at the Heraion in Argos). They have found a beautiful statuette of Asklepios in marble (of about the fifth century); a very ancient and primitive little figure of a man; some small horses and bulls of archaic style in bronze; and a moulded griffin-head from a bronze caldron which equals the most beautiful of the Olympic griffin-heads. They also found Proto-Corinthian and ancient Corinthian vases and a number of coins mostly of a later date.—*BPW*, 1896, No. 3; cf. *AJA*, x, 128.

**KEPHALLENIA.**—M. WOLTERS has found at Masarakáta (Kephallenia) a subterranean construction formerly noticed in the *Deltion* (cf. *Athen. Mittheil.*, 1886, p. 456), and it is certain that it is a domical tomb. In the neighborhood, at a place called Στὰ μνήματα, are Mykenæan tombs excavated in the rock, of which M. Wolters has drawn up the plan (cf. *Athen. Mittheil.*, 1894, p. 486). It is known that Mykenæan vases coming from Kephallenia and from Ithika have been for a long time deposited in the Museum of Neuchâtel (F. de Duhn, *Heidelb. Jahrb.*, t. 1, p. 145, and Perrot-Chipiez, t. vi, p. 1014).—S.R. in *RA*, Dec. '95.

**KYZIKOS.**—In a marble head discovered here and acquired by the Museum of Dresden in 1892, M. S. Reinach recognizes an Artemis inspired by one of the types of Praxiteles. The conservators of the Museum of Dresden have named this head simply *Maedchenkopf*.—*RA*, 1894, II, pp. 282—4, pl. xvii.

**LEMNOS.**—EXCURSION OF M. DE LAUNAY. — A geological excursion through the island of Lemnos, made by M. L. DE LAUNAY is described in the *RA*, December, 1895. He gives the geological features of the island and makes an interesting study of the peculiar volcanic character of its formation. He says it is generally admitted that the volcanic phenomena contributed to the choice of this island as a spot suited to the erection of temples to Hephaistos. He also treats very fully the subject of the *terre sigillée*, an earth, found upon this island, containing remarkable medicinal properties, which has been renowned from the earliest antiquity. The only archæological points brought out are (1) that what has formerly been called the labyrinth, is in reality only a subterranean Byzantine chapel, filled with earth up to the beginning of the vaults. (2) The existence of a chapel of the Panagia at Kokkinos.

**EPITAPH OF KLEROUCHOI.**—There was brought to Tchînli-Kiosk, in 1894, a Lemnian inscription (an epitaph of *klerouchoi*) which belongs to

a period comprised between 336 and 350, and presents a new name, "Αγνυλλα.—S. R. in *RA*, Dec. '95.

**LESBOS.**—Some texts from Mitylene and from Pyrgion have been published by M. Pappageorgion ('Αρμονία, April 12 and May 3, 1895; *BCH*, 1894, p. 536). Among them we remark a dedication to the ἡρως Zoittas (defunct) and the ex-voto of a couple θεῶ ὑψίστω after a storm at sea.

M. Paton calls my attention to some singular sculptured stones, at Mitylené and its neighborhood, set into the wells or into the walls of churches, all of which appear to have come from the ancient acropolis. The symbols which they present—hands, fishes, bunches of grapes—have a Christian aspect.—S. R. in *RA*, Dec., '95.

Near Vrysia, the ancient Brisa, there stands a mediæval tower to which is attached a legend of the "queen Vrysaïs". M. Paton sees in this a survival of the Homeric Briseis, in whom M. de Wilamowitz has already recognized "the slave of Brisa".—*Athen.*, 1895, II, p. 504.

**MELOS.**—BRITISH EXCAVATIONS. — The correspondent of the *London Times* writes: "The excavations which are being carried out in Melos by the British School of Archæology have resulted in some interesting discoveries. Among these are a draped life-size statue of a priest of Dionysos, of which the head and the left hand are missing; and a colossal statue, perhaps of Apollo, of which the head and the limbs are missing, but a portion of the right leg and foot has been recovered. Four draped torsos of the Roman period have also been found, one probably being a statue of Agrippina. A Roman mosaic-floor has been laid bare, and some thirty inscriptions have been discovered, most of them being in the peculiar Melian character."—*Acad.*, May 16, '96.

**NISOUROS.**—At the November meeting of the *AGB*, M. HILLER VON GAERTRINGEN spoke of the island of Nisouros with special reference to a recently discovered fragment of a law forbidding the erection of any kind of monument over graves, and exceeding in severity any known Greek laws on the subject, even that of Demetrios, at Athens, explained by Brueckner in the *Arch.-Ges.*, Nov. 1891. We know, however, that the law was transgressed in practice, especially after the custom spread to Nisouros, from Delos and Rhodos, of erecting over graves cylindrical altars resting on square pedestals and adorned with *diosmae* and garlands. But it is worthy of remark, as an evidence of the individual development of Greek culture, that in this third century, B.C., during which such severe laws against extravagance in sepulchral monuments existed at Athens and Nisouros, the height of grave-cult was reached at Thera in the great *heroön* of Epikteta.—*BPW*, 1896, No. 6.

Von Gaertringen has published the inscription from the base of a statue raised to a Nisyriote by his grand-children. The three Rhodian Navarchs under which he served are known to Polybios; the artist is Epicharmos of Soloi (toward 100 B. C.). This text reveals the existence of the worship of Poseidon Argeios and of Ares at Nisouros (*BPW*, 1895, p. 1019).—*RA*, Dec. '95.

**RHODOS.**—M. SALOMON REINACH has received from Hamdi-bey, Director of the Museum of Constantinople, a water-color drawing and photographs of a very beautiful vase, with red figures relieved with gilding, which had been discovered in 1894 on the akropolis of Rhodes. M. Reinach maintained that this vase is one of the few products of Greek ceramic art which can be dated with some precision, and that it was painted at Athens about 410 B. C. The subject represented is entirely new: it is the birth of young Ploutos, the god of wealth, presented to Demeter, his mother, by Gaia (the personified Earth) in the presence of the gods and Triptolemos. According to a very ancient tradition Ploutos was the son of Demeter and of the Kretan Iasion.—*RC*, Feb. 17, '96.

The astronomical inscription from *Keskinto* (Rhodos) has been well commented by M. TANNERY (*REG*, 1895, p. 49); it furnishes "precise data for the reconstruction of the plan upon which had been established the theory of the planets before Hipparchos."—*RA*, Dec. '95.

**SAMOS.**—Thanks to the aid of the governor, Berovitch-Pacha, there has been established at Samos a museum of local antiquities (*Athen.*, 1895, 1, p. 450). M. Boehlau has discovered on the island an Ionian necropolis of the VI cent. (*Arch. Anz.*, 1895, p. 98). Some vases and terracottas of this provenance have been exhibited in the Frederick Museum at Cassel (*Arch. Anz.*, 1895, p. 151).—S. R. in *RA*, Dec. '95.

**SAMOTHRACE.**—The *Byzantinische Zeitschrift* (1895, p. 393) has an article by M. MYSTAKIDES, on a mutilated epitaph (discovered at Samothrake) of the Byzantine historian *Theophanes*, banished to this island by Leo the Armenian (in consequence of his support of image worship) toward the year 815, where he died in 818.

The *Athen. Mitth.* (1895, p. 233) calls attention to the discovery, on the island, of a brick with the retrograde inscription Δήμητρος.—*RA*, Dec. '95.

**THASOS.**—M. CHRISTIDÈS has communicated the photograph of an interesting statuette in marble found in the port of Liménas; it is the figure of a draped female to which they have made the mistake of attaching a male head of a much earlier date (V century). I have also received from him the photograph of a bearded head—undoubtedly a portrait—discovered at Limenas (type and style very analogous to those of the head at the Hermitage, Furtwaengler, *Mas-*



*terpieces*, fig. 74); also a copy of four inscriptions from the same provenance (pub. in *RA*, p. 349).—S. R. in *RA*, Dec., '95.

**THERA**—M. HOMOLLE gave to the *Ἐφημερίς* ('94, p. 141) an article in Greek on the date of the will of Epikteta. He places this document with certainty between 210 and 195, according to some inedited inscriptions from Delos which mention the Therean *Ἀρχίνικος Γοργώπα*, one of the members of the *koinon* appointed to the cult of Epikteta, of her family, and of the Muses.—S. R. in *RA*, Dec. '95.

### KRETE.

**HELLENIKOS SYLLOGOS.**—The Syllogos at Candia is already becoming an important local museum. Established in 1880 as a literary and educational association, it soon turned its attention to early monuments. In 1884 it acquired, from excavations made on the Agora at Gortyna, sculptures of the archaic, Hellenistic, and Roman periods. A year later it acquired the well-known bronzes from the grotto of the Idaean Zeus; then followed the excavations in the grotto of Psychro with its very early bronzes and terracottas; then an examination of the grotto of Eileithyia near Knossos. The excavations of foreign archæologists in the nekropoleis of Erganos, Kurtes, *etc.*, have further enriched the museum, especially the donations of Consul Triphyllis from the grotto of Hermes Kraniaios. Thus the museum has acquired important material for the knowledge of the oldest art of the Ægean Sea. The classical and later periods of Greek and Roman art are also represented by marble sculptures, terracottas, and other objects. The museum is also prepared to furnish casts of an archaic torso from Eleutherai, of a fine head of Aphrodite and of the famous inscription from Gortyna.—*Kunstchronik*, 1895, p. 76.

**RESEARCHES OF MM. HALBHERR AND TARAMELLI.**—M. Joseph Corpi, professor at Constantinople, has given to the *Stamboul* (Dec. 20, 1894) an extended article on the researches of MM. Halbherr and Taramelli in Krete. (1) Mykenæan necropolis of ERGANOS; a vault containing six bodies almost intact, the heads of which, according to M. Sergi, are Græco-Italic. It has been many times verified that the bones had been placed in the vases after the decomposition of the bodies. (2) Upon the heights which overlook the necropolis the remains of a city with a Mykenæan palace. (3) Necropolis of KOURTES, more recent with transition vases. (4) Necropolis of KAMARES, analogous to that of Erganos. (5) At PRAESOS, archaic votive terracottas, vases of copper. (6) At PATELLA near Prinia, a Mykenæan city. (7) On the hill of SAINT-ELIAS, large jars with reliefs (chariot-races). The article also calls attention to the discovery of numerous inscriptions, among others that of a law on the striking and circulation of coins.—S. R. in *RA*, Dec., '95.

## ITALY.

## Prehistoric and Classic Antiquities.

PELASGIC CITIES OF ITALY.—Comm. GAMURRINI has written a letter to Professor Pigorini (published in the *Bull. Palet. Ital.*, 1895, pp. 86–8) in which he deplors the fact that no excavations have ever been attempted in connection with the Pelasgic cities of Italy, in Umbria, Sabina and Latium. He refers to the discovery of tombs of the first iron-age near the Pelasgic walls of Cesi in Umbria, and he especially calls attention to the fragment of Pelasgic walls of irregular polygonal structure which surrounded for a length of five miles the early city on the hill of Colonna, which is usually regarded as the ancient Vetulonia. To these walls he attributes a date of ten or eleven centuries B. C. on account of the contents of the earliest tombs in the necropolis outside the city.

ANCIENT DIVINITIES OF ITALY. — At the July 5 sitting of the *AIBL*, M. BRÉAL read a paper on the different divinities of ancient Italy. The general opinion is that the Romans, when they were brought into contact with the Greeks, identified their own divinities with the Hellenic gods. Mars, for instance, with Ares, Minerva with Athene, and so. M. Bréal believes that this identification was of much earlier date, and that it was made by the Etruscans. The names of Mars and Minerva are not Latin, but Etruscan. This is also true of Neptune, whose name, under the form *Nephtil* is found on a mirror. The Latin language is an Indo-European tongue—there can be no doubt about that; but because the language is Aryan it does not follow that the religion also was Aryan—at any rate, the whole of it. One needs only to glance at the religions of modern Europe to see that religion and language are not necessarily derived from the same source. The Etruscan religion has, besides, left other traces among the Romans, and, through them, among the French. In the discussion which followed M. Bréal's reading, M. d'Arbois de Jubainville said that he believed that the general principles laid down by M. Bréal could hardly be contested. The religious doctrines of the Romans contained elements, borrowed from the Etruscans, which are not Indo-European; such as the doctrine that, in the art of augury, the left and not the right is of good omen.—*RA*, Oct. '95.

THE ROMAN ISIS.—At the sitting of the *AIBL*, February 14, '96, M. C. GUIMET made a communication on the Roman Isis. Her worship was much more extensive in ancient Europe, and even at Rome, than has been generally believed, but this Isis was not the ancient goddess of the time of the Pharaohs. The political tendencies of the Ptolemies had led them to make a fusion of the divinities of Greece and Egypt: from Io, the Alexandrian worship of the Isis-Aphrodite, the

Isis-Demeter, etc. The Romans wished to have the pure, philosophical and mysterious Isis. They had missionaries come to them and then created a Latin Isis represented by a princess. Then Italian artists carried to Egypt the Roman types, and we can find side by side the Pharaonic, the Ptolemaic, and the Italic Isis.—*RC*, Feb. 24, '96.

THE PLACING OF MONEY BY THE HEAD OF THE DECEASED.—Comm. GAMURRINI reports in the *Scavi* (1894, pp. 309-12) on the discovery of a treasure of coins of Lucca under the pavement of the church of S. Miniato not far from Loro-Ciuffenna in Tuscany on the road between Arezzo and Florence. He examined only 107 coins, reported to be about one-third of the number found. They are all silver *denarii* of Lucca, bearing on the obverse the name of the Emperor Henry (*Henricus*); in the centre is Lucca; on the reverse *inperator* and in the centre the monogram of the Emperor *Otho*, that is HTT. The name of the Emperor *Otho* remained for several centuries upon the coins of Lucca, and Gamurrini believes that these coins belonged to the two Emperors of the name of Henry, who ruled during the second half of the eleventh century. But the main object of his notes upon these coins is, not to consider them numismatically, but to call attention to the fact that the hoard of money was found near the head of the defunct. For he says: "Such a superstition current in a period which was Christian, though still uncultured and barbarous, has never been discussed, even if it has been noticed, and yet it should be considered, because it seems to have been quite general in the Middle Ages and more or less so through the whole of Italy. Nor do I doubt that even more extensive traces of this custom are to be found beyond the Alps than among us. The rite of placing the *obolus* either in the mouth or in the hand of the defunct was introduced from Greece into Italy during the fourth century, B. C., but did not become general until the first century of the Empire. The bronze money was alone regarded at that time as sacred and belonging to the burial-rite; but with the diffusion of the Oriental religions this common superstition (that the *obolus* or the *triens* were of use in paying for the passage to the next world) passed away, and the idea that they served for purification of the soul alone remained. Hence, beside the bronze coins, we meet with silver and gold coins in the tombs. This superstition, though condemned by Christianity, was not entirely done away with in this as in so many other cases. More than thirty years ago, I called attention to the fact, that in some tombs found in Casentino each of the deceased had near his head a pile of small copper coins with the names of Theodosius, Valentinianus and Honorius. In this neighborhood the rector of *S. Martino a Caliano*, in destroying the ancient cemetery of the church, found at the head of one of the



deceased about thirty silver *denarii* from the mints of Lucca of the time of the Othos dating from the tenth century. It is still more curious to see this superstition current in the most sacred places; for example, in a tomb in the Catacombs of Bolsena dating from the first part of the eleventh century, was found near the head of a body a vase, containing about three hundred silver *denarii*, for the greater part of Lucca, though some of them were from Lombardy, among which was the very precious *denarius* of Arduino, King of Italy. To a later date, the twelfth century, belongs a treasure of about two hundred coins of London, found as early as 1822 in the tomb of an English traveller, not far from Pontremoli. Most of these coins bear the name of *Walter*. The superstition continued even later, as examples are cited belonging to the thirteenth, fourteenth and fifteenth centuries. After this time the practice was condemned by the Church as pertaining to witchcraft, but continued sometimes to be practised in secret."

ANCIENT COOKING-STOVES.—Fragments of small terracotta stoves have been found in large numbers on the coast of the Mediterranean, in Syria, in Egypt, at Carthage and in Italy. They are in the form of cylinders which expand at the top like a capital, and have handles, being therefore called *manichi*. Those which are here published are said to have been found in the Tiber, and the handles are decorated with masks. The open mouth of the mask and the holes beneath the handles served the purpose of producing a draft. The masks, doubtless, represent Vulcan. It is more difficult to determine the name by which these little stoves were called in antiquity. Conze adopts the name *πύραυρος* suggested by Diels. Benndorf has proposed the name *κλίβανος*. The apparatus upon which a vase for heating water was placed, was called *χυτρόπους*, a name which seems also to have been applied to the vases themselves. The Athenians made use of the word *λάσανα* instead of *χυτρόπους*. The Romans appear to have no other word than *foculus*.—A. MAU in *Röm. Myth.*, x, 1, p. 38.

HONORARY INSCRIPTION TO PUBLILIUS MEMORIALIS.—Prince Odescalchi recently gave to the Museum of the Baths of Diocletian in Rome an important inscription found at Bracciano in the *area* of S. Liberato where stood the *Forum Claudii*.

The stone was originally the pedestal of a statue, afterwards turned into a large mortar. The inscription was not badly damaged in the operation. Dr. Vaglieri reads it as follows:

. . . *Publilio L(uci) f(ilio) Fa[b(ia)] or Fa[l(erna)] Memoriali, [p]raef(ecto) fabr(um), [p]raef(ecto) coh(ortis tertiæ) [C]yreneicae sagittarior(um), [tr]ib(un)o milit(um) leg(ionis decimæ) Fretensis [pra]ef(ecto) gentis Numidar(um), dilictat(ori) (sic) [tir]onum ex Numidia lecto[r(um)] leg(ionum)] Aug(ustae) in Africa, item . . . [a]e item Ferrat[ae] . . .*



The personage mentioned in this inscription is known from another document—the rescript of the Emperor Vespasian in regard to a certain controversy about boundaries in Corsica. It tells how by the Emperor's order the imperial procurator Publilius Memorialis had sold the fields in dispute to the Venacini. It is clear that he was governor of Sardinia and Corsica before the date of the rescript when Claudius Clemens was governor. The identification of the Publilius Memorialis of the rescript with the person of the inscription is made all the more certain from the characters of the inscription which date surely from the close of the first century, as well as from certain points of the *cursus honorum* given. In its present condition the inscription gives only the military honors obtained—the first conferred; and probably it was shortly after that the appointment to Sardinia was made. The epithet *sagittariorum* is new for the Third Cohort of Cyrene. The *Legio X Fretensis* was stationed in Syria. The title Prefect of the Numidian people (*gentis Numidarum*) recalls the interesting Roman practice of appointing an official at the head of the nomadic and other tribal organizations in Africa and elsewhere, belonging especially to the Berber native element, which never was assimilated to foreign culture.

It is important to note that, as Mommsen conjectured and this inscription now proves, the African army was assigned to the East under Vespasian. For Publilius Memorialis was appointed as *dilector* to oversee the levies. Up to the present only three had been known. Publilius was called upon to complete the *Legio III Augusta*, which belonged to the African army, and the *Legio VI Ferrata* which was part of the Syrian army. Thus is explained the presence of African soldiers in the Syrian army and of Asiatics in the African army—a fact already noted from several documents.—NS, 1895, pp. 342-45.

**S. ANGELO IN CAPOCCIA (LATIUM).**—ROMAN VILLA.—On the property of Prince D. Francesco Borghese, duke of Bomarzo, at Collelungo near S. Angelo in Capoccia, there have been found parts of a Roman villa of considerable richness and extent dating from the time of the Claudii. There are rooms with pavements of white and black mosaic of great accuracy: in other rooms were many *amphorae* and *doliae*, showing them to be the *cellae* of the villa. In the centre of the constructions is a large hall with several niches, which may have been the gallery or museum of the palace as many antiquities were found here, and it had a rich decoration of oriental marbles and terracottas. A *statua togata* was found in the centre; also a beardless head and other fragments of statues. An inscription found near by is of a freedman of Claudius, who may have been the owner of the

villa. It reads: TI · CLAV · AVG · L · | IALYSO · | EXCEPTO · IVGERO  
IN · PRONTE · P · C · (*sic*) | IN · AGRO · P · CL. Many tombs with  
poor contents were found in the area of the villa: they were probably  
of the slaves.—*NS*, 1895, pp. 421-23.

**BOLOGNA.**—**TERRAMARA NEAR CASTENASO.**—A new *terramara* has  
been discovered during the last prehistoric researches in the terri-  
tory of Bologna, not far from the village of Castenaso. The settle-  
ment extends over about 400 metres in length and 200 in width, and  
seems to have been occupied till a relatively late epoch. Amongst  
the chief objects which the excavations have brought to light are a  
couple of bronze nippers (resembling some known golden nippers  
found in the prehistoric settlements of Sweden), a fine stone arrow-  
head, and a leaf-shaped fibula of Mykenæan type. The numerous  
terracotta fragments gathered on the spot are of the same character  
as the prehistoric potteries of Prevosta, Castelluccio, and other *terre-  
mare* and pile-dwellings of Italy and of Eastern Europe.—*Athen.*,  
April 25, '96.

**CAMPANIA.**—**GREEK BRONZE BUST.**—At the October 18 sitting  
of the *AIBL*, M. WOLFGANG HELBIG presented a bronze box, 75 cm.  
high and 6 cm. wide, decorated with the bust of a woman in high-  
relief and containing four knuckle-bones which exactly filled the hollow  
of the bust. This bust represents a young woman who, with a grace-  
ful gesture, has brought her mantle over her head and around her  
right cheek. A branch of ivy, of which three clusters alone remain,  
encircles the forehead. To this branch were attached two fillets which  
fell upon the shoulders. The white of the eyes was rendered by an  
incrustation of silver; the pupils were lacking. A handle or chain  
for the purpose of suspending the box was inserted in two eyelets  
placed on the top of the head. As this box was sold by a Neapolitan  
to an amateur living in Rome, it is probable that it came from  
Campania. In style it offers a striking analogy to the terracottas  
found near Capua, in the tombs and strata which are generally at-  
tributed to the III cent. B. C. There are among these terracottas  
figurines of women with the mantle arranged in the same way as on  
the bust described by M. Helbig. The box which he presented must  
be, then, a product of Campanian Hellenic art of the III cent. B. C.—  
*RA*, Dec. '95, p. 373.

**CAMPICLIA MARITTIMA.**—**AN ETRUSCAN VILLAGE AND NECRO-  
POLIS.**—On the boundary between the provinces of Grosseto and Pisa,  
about 13 kilom. from Populonia, in the commune of Campiglia, along  
the provincial road through the valley of the Cornia, there have been  
discovered during recent years remains of very early walls and a con-  
siderable number of Etruscan tombs. The walls were found by the

owner, Sig. Luigi Marruzzi, and the necropolis by Sig. Alessandro Mazzolini, a local antiquarian of Campiglia.

The walls occupy the summit of a hill called Castelluccio, east of the highest point of Monte Pitti, called Castello from a few remains of a mediæval fortress. They are made of large squared blocks and occupy a space of only 240 metres, so that they surrounded nothing but a small Etruscan village.

The necropolis occupies two hillocks immediately below the "Castello." The first has tombs both for inhumation and cremation, bounded by circles of flat stones of a diameter not greater than 1.10 met. Within these circles there were found sometimes large upright stones forming a case-tomb and sometimes merely a hole filled with earth and stones. In the latter case there was always a skeleton facing from w. to e. marked by two stones set upright in the hard ground. The four hole-tombs and the five case-tombs that were opened on this hillock had all been anciently despoiled. Still here was found a lead plate with an Etruscan inscription in ten lines which will be described later. At a short distance from the circle-tombs there was discovered a well-tomb containing a cinerary urn of the Vilanova type in the form of a double reversed cone.

The second hillock included untouched tombs containing important objects. These tombs were not circle-tombs but were simply rectangular holes in the rocky soil without surface marks. There were tombs both for incineration and inhumation, the latter prevailing. Sometimes the skeleton had a stone at the head and one at the feet, as in the circle-tombs. The sepulchral objects were arranged as follows. The small vases of bronze and terracotta were placed near the head; the larger ones at the feet, between the pelvis and the shoulders. All were often smashed by the filling-in stones and roots of plants. The bracelets were placed by the wrists; the earrings on either side of the cranium; the swords on the left of the body, the lances on the right of the head. The tombs opened on this spot are over fifty. Among the gold objects are a number of earrings and rings, but the only interesting piece is a *bullæ* on which are three figures which may represent Menelaos prevented by Aphrodite from killing Helen. One head was removed still having upon it a coronet of gold ornaments held together by a band of lead and tin. The vases are of the ordinary forms of the III and II centuries B. C., with only a few decadent red-figured painted vases.

The inscription already referred to is illustrated by Comm. Gamurrini. He interprets the first lines as follows: "*Sethrus Velsius Laris filius, | Laris nepos, in sepulcro positus. | Aruns Velsius Laris filius, etc.*" —NS, 1895, pp. 334-40.



**CASTIGLION DEL LAGO.**—ETRUSCAN TOMBS.—The land between the three lakes of Trasimene, Chiusi, and Montepulciano was thickly inhabited in Etruscan times. All traces of the towns have disappeared and their position and relative importance can be surmised only from the necropoli that are occasionally discovered.

A group of tombs has recently been found near Pozzuolo, to the s. of the town. The objects taken from the tombs were in bad condition and of inferior quality, and belong to the early part of the third century B. C., before the diffusion of the Etrusco-Campanian ware.

At about this point was found a bronze vase-handle. It ends above in a ram-head, and below in a plaquette on which is a figure in relief of strong archaic-Greek style and certainly the work of a Greek artist. It represents a nude bearded man, seated on a wall, with raised right leg over which a chlamys is draped and on which he rests his elbow while his chin is supported by the hand. He helps support himself on the wall with his left hand. The attitude, with the head slightly raised, is that of a blind man. It is probably Teiresias, all the more that in front stands his stick, a kind of caduceus ending in two serpent-heads. His listening attitude harmonizes with the legend of Teiresias listening to the song of the birds, whence he was called *οἰωνόμαντις*. The exact place where he would go and listen was pointed out in Thebes between the temples of Ammon and Nike as *τὸ ἱερὸν οἰωνοσκοπέων* (Paus. IX. 16), which is also mentioned in Sophokles' *Antigone* (v. 987): *εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκοπόν*. As a work of art the handle belongs to the Greek school of the early fifth century.—GAMURRINI and FALCHI in *NS*, 1895, pp. 331-34.

**CELLINO-ATTANASIO** (PICENUM).—AN ARCHAIC LATIN INSCRIPTION.—In the commune of Cellino in Picenum near Cermignano, at the foot of Monte Giove, there was found an interesting archaic Latin inscription on a slab of calcareous stone. The inscription is thus read by C. Pascal:

M · PETRVS'IDI(us) C · F · L PAS'IDI(us) · P · [f.] ARAS CREPIDINE(m). COLV[mnasque. heisce] MAGISTRIS · DE · ALEC[ . . . .  
orum s. f. coir].

The peculiar syntax is common to almost all the other inscriptions of the same kind: cf. *CIL*. x. 3779, 3783, 3775, 3776, 3789.

There is one nexus that is entirely new—it is the sign 4. It might be supposed to be a combination of C and I: but it is sufficient to see that the forms of the proper names Pasidius (a) and Petrusidius, already known, require the sign to be read SI; or rather it stands for the passage from one sound to the other as represented in the Umbrian dialect. It would be interesting to complete the



word *Alec.* which is probably the name of the *vicus*.—*NS*, 1895, pp. 413–16.

**CONCA=SATRICUM.**—At the sitting of the *AIBL* of March 6, '96, M. Perrot read a report from M. GRAILLOT, former member of the French School at Rome, who had commenced on January 17 (at the expense of Count Tyszkiewicz) excavations at Conca, at the foot of the Volscian mountains. M. GrailLOT had begun to disengage the ruins of several temples which had succeeded each other on the same site from the third to the fourth century, B. C., when, on Feb. 8, the excavations were interrupted by an order of the Italian government, which had at first accorded to M. GrailLOT a legal authorization. Very important remains were discovered of a decoration in terracotta figures, some fragments of which, of a beautiful archaic style, go back to the sixth century, B. C.—*RC*, March 16, '96.

Excavations were afterward undertaken by the Italian Government, and are thus reported in the *Athenæum* of March 7, '96: The remains of an important temple have been discovered at Conca, in the plain between Velletri and Porto d'Anzio, the ancient Antium. Its original plan was that of a Tuscan temple, which, by way of several enlargements and modifications, has been successively transformed into a Greek *peripteros*, then into a simple hall or *cella*, and finally into a Greek *dipteros*, or temple with a double colonnade on each side. The diggings made around the foundations and the variety of the architectural fragments found on the spot have shown that, while the primitive building belongs to the sixth century B. C., its successive transformations took place in a period of about two centuries, the later one presenting in its style the characteristics of the fourth century, B. C. At the time of this last reconstruction a trench was opened in the middle of the *cella*, where the authorities of the sanctuary collected and buried the remains of the chief votive objects of the previous epochs, in order to preserve them as a holy deposit. These objects, as also the architectural ornaments, are chiefly of terracotta, and show in their style some points of contact with the terracottas of Southern Etruria. The pediment of the primitive temple was adorned with splendid painted terracotta statues of the Greek archaic type—the most notable of this kind brought to light in Italy to the present day—while the antefixes of the peripteral building, bearing a group of a Centaur with a Nymph, have their counterpart in the well-known antefixes found some years ago at Falerii. Prof. Barnabei is of the opinion that the temple now disinterred is the famous shrine of the Mater Matuta referred to by Livy, and that the city to which it belongs must be the ancient Satricum, which is described as lying on the way from Velitræ to Antium, not far from this

last place. Traces of two other temples and some pieces of the walls of the city have also been recognized. Not far from the walls the site of the necropolis has been ascertained, from which important discoveries are expected.—*Athen.*, March 7, '96.

**ESTE.**—GALLIC TOMBS.—In the *Contrada S. Stefano*, in a part of the Este-necropolis a case-tomb of the usual rectangular form was found, made of six slabs of red limestone. Its contents belonged to the fourth period called *Euganeo-Gallic*, and consisted of (1) an ossuary in the form of a situla of bronze-plate with a cover decorated with hammered geometrical decoration; (2) of 23 terracotta vases; (3) of two long and heavy iron swords of the Gallic type; (4) of a large shield-*umbo* also of iron and some lanceheads. A second tomb, at a greater depth, contained twelve terracotta vases: except two, which belonged to the types of the third period, all were of the Gallic type, showing that this tomb belongs to the transition from the third to the fourth period. Among the objects were two beautiful bracelets of cylindrical wire.—*NS*, 1895, p. 242.

**FAICCHIO.**—AN ANCIENT PISCINA.—At Faicchio in the Samnite country, inspector Meomartini reports the discovery of an ancient *piscina*. It consists of two parallel corridors, joined at the west end—the only end visible—in the form of a semi-circle, and separated lengthways by oblong piers supporting arches. Both corridors are covered by a long tunnel-vault, the two being joined at the curve by an annular vault. The wall of the north corridor on the outside is continuous; while the south wall is pierced by narrow windows that widen inward. On this side is an uncovered staircase opening through a vaulted hall.

The length of the structure is nearly thirty metres, as given in the plan and section of the report, but it was much longer, traces of it extending for about fifty metres beyond this limit. The piers are 59 cm. thick, 88 cm. long, and 1.18 m. high: the two corridors are 2.06 m. wide and 2.95 m. high. The construction is entirely of a compact trachitic or volcanic black-tufa found in the neighborhood: the blocks are perfect parallelepipeds. The walls and vaults were completely cemented.

Sig. Meomartini had discovered three years ago at Bonea a similar though smaller structure in connection with a Roman villa, and he regarded it is one of the *piscenae* made by rich Romans in their villas as fish-preserves. In this case also we have a villa in a beautiful position, on a torrent, overlooking the valley of Calore, with an extensive view. Remains of it are to be seen all around the *piscina* of which it formed a part.—*NS*, 1895, pp. 353–56.

**S. FELICIANO DEL LAGO** (NEAR PERUGIA).—A DEDICATION TO THE GOD CAUTHA.—On the handle of a bronze patera found in this locality is inscribed both on the front and back an Etruscan inscription whose palæography is of the third century B. C. It reads, on the front: *eca Kauθas': aχuias': versie*: and on the back: *avle numnas' turke*. Prof. Milani translates the inscription: *Hoc Cauthas* [then follow two epithets of the god] *Aulus Numenius dono dedit*. It is therefore a dedication to the solar god *Cautha*, the principal deity of the Etruscans.—*NS*, 1895, p. 242.

**FUCINO** (REGION OF LAKE).—EARLY BRONZES.—In the region around Lake Fucino, which was the seat of the Aequi, Marsi, and Paeligni, bronze objects of considerable importance are often found. Some of these are made a subject of study by Prof. Pigorini in a recent article in the *Not. d. Scavi* (1895, pp. 255–66; figs. 1–9). His repeated observations have shown that in this high tableland and mountain district there are found objects of the first iron-age and also of the bronze-age and typical of the *terremare* of the lower valley of the Po. To this last group belongs a sword (*fig. 1*) which is one of several similar ones, together with several two-edged poniard and knife blades with nails for fastening to a handle (*fig. 2*): these are of a type common in the *terremare* and abandoned at the beginning of the first iron-age.

“Those who have carefully followed the studies made of the objects collected in the *terremare* and *palafitte* of Venetia, all of which belong to one people, know that one of the first signs of the transformation of the ancient culture of the inhabitants of the *terremare* into that called of Villanova is to be found in the appearance in the valley of the lower Po of the bronze *fibulae* of the type of the *violin bow* and the *leaf pattern*, similar to others found in very early Mykenæan graves. It is also known that at about that point a part of the families settled in the above *palafitte* and *terremare* passed the Apennines and spread over Middle Italy. It therefore is worth recording that among the archaic bronzes found near Lake Fucino there are not only arms and implements like those of the *terremare* but also *fibulae* which substantially preserve the Mykenæan types, such as those reproduced in *figs. 3* and *4*. I am therefore inclined to think that some of the above-mentioned families emigrating from the valley of the Po soon established themselves in the land of the Aequi and the Marsi, bringing with them their forms of culture.

“This supposition becomes still more plausible since recent acquisitions made by the Prehistoric Museum of Rome. . . . These are archaic bronzes found in the province of Aquila in the territory between Cappelle and Antrosano and between Menaforno and Ortuc-



chio. Part of the objects correspond to those of the *terremare*, part to the Villanova type of the first iron-age. Without giving any list of these objects it may simply be noted that they include the hatchet *ad alette* and the poniard-blade *a foglia di Salice*, specialties of the *terremare*, as much as the moon-shaped knife or razor is of the Villanova period. . . . But what is particularly notable among these recently purchased objects is a couple of discs of concavo-convex plate, which from their color appear to be of copper, with decorations hammered and punched. One, 228 mm. in diameter, was found between Menaforo and Ortucchio; the other, measuring 226 mm., between Cappelle and Antrosano. The one given in *fig. 5* has a double circular line of raised dots surrounding the outer edge, and a single circular line of dots about midway toward the centre. Larger and widely spaced dots are arranged in triangles between the two lines, and a line of five of these is on the slight boss in the centre. The scratched decoration *a punzone* fills up the space between the raised decoration. The other disc has only geometric decoration not differing from that of other similar objects. The style and technique of both show that they belong to the earliest and most skilful period of the art of working *a sbalzo*, of stamping and incising bronze or copper-plate—a characteristic of our first iron-age. They show us an industry at a high degree of progress appearing all at once in Italy, and hence, in my opinion, of foreign origin."

Similar objects are beginning to be quite common. Conestabile was the first to illustrate them—two in the museum of Perugia and one at Vienna (*fig. 6*). A third recorded by Conestabile was at Avezzano. These three were found a half kilometre from the walls of Alba Fucense. Others of the same province are owned at Massa d'Albe (five) and at S. Pelino (two). The finest one of the group thus far known is one purchased in Rome for the Museum of Dresden (*fig. 7*). The most interesting part of its decoration is the finely incised *swastikas* alternating with the figure of an animal of which Helbig cannot decide whether it is a dog or a wolf. Three other discs belonged to Guardabassi: they were illustrated by him in 1880 and are now in the museum of Perugia: they were found in Umbria: two of them a few steps from Norcia and one at Bevagna. They are the only ones known in Umbria. Two from Norcia are now in the Berlin Museum. Helbig illustrated one from Cervetri, then in Rome. To complete the enumeration there are two in the museum of Ascoli which were found in the neighborhood of that city, one in the Naue collection at Munich and one in the Institute of Prof. Pigorini himself. The mean diameter of these discs is slightly over twenty cm., varying from 125 mm. to 253 mm.



Different opinions have been expressed in regard to the use of these discs. Orsi and Helbig believe them to be applied to shields: Conestabile, Guardabassi and Gozzadini regard them as part of horse-harness. Pigorini himself had thought them to belong to shields: but a careful study of the grouping of the buttons or raised knobs on the outer edge and the corresponding fixed vertical rings on the back, connected with the fact that in many cases a smaller disc was found connected with the large one, forming thus a complete whole, leads him to rally himself to the opinion that the discs are part of the harness of the horses. The larger of the two discs was fastened on the horse's chest.

**GARDA (LAKE OF).—PREHISTORIC STATIONS.**—The prehistoric station called *Porto di Pacengo* on Lake Garda has been re-studied by Sig. Balladoro who has recovered from beneath the water numerous objects which have been washed toward the shore from the station. Opposite this is another station called *Bor di Pacengo*, discovered in 1864: it has been dredged for three years by the same explorer with the result of the discovery of a large number of objects.

Everything found has been added to Sig. Balladoro's collection in Verona.—*NS.*, 1895, pp. 453-56.

**LAURENTUM AND LAVINIUM.—THEIR HISTORY AND SITE.**—Professor TOMASSETTI, whose topographic studies on the Roman campagna are very well known, publishes an interesting article in the Bulletin entitled *Suburban Discoveries*. It is principally taken up with the discussion (1) of the existence and real site of the early city of Laurentum, which he locates at *Tor Paterno*; (2) of the cause and effects of the transfer of its population to Lavinium, which he locates at Pratica; (3) of the course of the new Via Laurentia which led to it; (4) of the existence of and the monuments recently discovered in the city of Lauro-Lavinium; (5) of the ancient and mediæval history of the towns of Castelporziano, and Decimo, all of which were included in the Laurentine *domus culta*. The close of this argument is as follows: "According to the legend, Lavinium was founded by Aeneas, while Laurentum already existed as the royal city of Latinus and Amata, having been founded by Faunus. Laurentum had fallen into such decay in the year 565 of Rome that its people were omitted in the distribution of meat at the Latin festivals, an omission which was punished by the gods. The very existence of this primitive city upon which that of Lavinium depends has been unjustly doubted or questioned." Tomassetti does not enter into the discussion in regard to it; he merely refers to the literary testimony and the traditions which are amply sufficient to prove its existence, showing that not only Laurentum existed as a most ancient

city, but that it was the centre of the agricultural transformation of the Latin territory to which Rome itself owed its existence, and that it is more or less connected with the legend of the Roman wolf. It is known that Laurentum was not far from Ostia: this makes it useless to seek for its site at any other point than *Tor Paterno*. Rosa discovered the ancient road which he called the Via Lavinate; this theory was opposed by Dessau who called attention to the fact that the bifurcation was of the Via Laurentina and the Via Ardeatina, and that there could have been no third intermediary road. Tomassetti accepts the existence of this road and accepts also Dessau's argument, but reconciles it with the existence of the road by regarding the road as the Via Laurentina Nova, which was a convenient deviation from the ancient Laurentina constructed after the ancient Laurentum was abandoned and its inhabitants transferred to Lavinium.

Then follows a study of Lauro-Lavinium. After speaking of the fact that Lavinium was the seat of the Roman Penates, and was therefore the historical sanctuary of the Roman people after Alba and before Ardea, attention is called to the traces of the fusion between Laurentum and Lavinium as proved by the name of the priesthood of the *Laurentes Lavinales*, which is well known from inscriptions and was of extreme importance. It seems to Tomassetti as if the fusion between the two cities resulted from a double reason: in the first place in order to punish Lavinium for its opposition to Rome in the Latin war; and in the second place, was suggested as a matter of public utility on account of the decadence in the population of Laurentum. He believes that the Laurentine immigrants were given not only the religious but the administrative supremacy in Lavinium, and brings to the support of this thesis a number of inscriptions which were not related to the priesthood. In historical times, therefore, all that is said in writers or in inscriptions to relate to Laurentum belongs to Lavinium.

A visit to Pratica, the site of Lauro-Lavinium, shows that the establishment of the monks of S. Paulo enlarged by the Borghese family represents the ancient acropolis, and that when Lavinium increased in size through the incoming Laurentines and Roman influence, it extended to the west toward the sea over the entire hill called *La Vignaccia*. The small tableland to the northwest may have been occupied by the temple of the Penates, but it certainly formed a part of the acropolis, and was entirely surrounded by an ancient wall of square or oblong blocks of tufa. Advancing toward the sea along the road built in 1885-6, were noted numerous polygonal paving-stones from the ancient road. In the construction of this road numerous archaic vases were found, which were illustrated by Helbig

(*Bull. Inst.*, 1885, pp. 59-62), who concluded from the discoveries: *first*, that the grave-goods of Alba are of an earlier type than these, which would contradict the legend that Alba was a colony of Lavinium; *second*, that the primitive colony of Lavinium was on the hill called Vignaccia. This coincides perfectly with Tomassetti's conviction that the ancient Lavinium was at Pratica. Among the pottery found, now preserved in the prince's palace, are fragments of what Tomassetti calls Phœnician vases. Tomassetti adds: "That which gave me the greatest satisfaction on my last excursion was the discovery of the Lauro-Lavinium of the Roman period on the southwest plateau of the hill, which has recently been set out as a vineyard. Here and to the west of the vineyard the entire city was placed. Within the vineyard was the forum traversed by the Roman road which is the very *Via Laurentina Nova* whose existence I have determined, and whose numerous polygonal blocks may be noted in the modern structures and everywhere else. The forum was as usual occupied by buildings and porticoes; numerous parallelopipeds of tufa, pedestals, and pilasters have been gathered in a large square in the centre of the vineyard; several others of less importance have been used in constructing the village. Outside of the vineyard numerous walls remain from the houses; the mosaics and marbles have been accumulated in the storehouse of the baronial palace. The most important construction is that of the baths built by Trajan with the triple apse, the pavement of which is sustained by brick pilasters. To this period of Lauro-Lavinium belong numerous inscriptions and sculptures existing in the palace and its garden." One base evidently sustained the figure of Fides, another base supported the figure of M. Junius Priscillianus Maximus, perhaps the same one who was consul in 284-309. A number of other vases, statues, and inscriptions in the palace were already known.

The imperial house extended a broad protection over the Laurentine plain, and here there arose in the imperial period a town which bore the name of Vicus Augusti or Vicus Augustanus, the existence of which is known to us only through inscriptions. Certain useless conjectures in regard to this town were made by Nibby. Wilmanns gave out the impossible conjecture that it was at Pratica; but from the discovery at Castelporziano (made by Rosa in 1860) of an inscription with the words Vico Aug., Henzen justly concluded that the Vicus in question was situated at Poreigliano. This is confirmed by the marbles of the imperial period which still exist in the courtyard of this castle. Prince Sigismondo Chigi, in excavations here between 1777-84, found numerous coins and columns as well as several statues and a number of marble bas-reliefs; there were also heads and



busts of Antoninus Pius, of Faustina the elder, of Ælian, and of several divinities. Already the territory of the Vicus Augustanus extended beyond Castelporziano and included the place now called Decimo which stands at the entrance of the Laurentine territory on the side toward Rome. This entire settlement occupied the middle-zone between the Ostian road and the new Laurentine road. The settlement at Decimo was made necessary on account of the strategic importance of its position, which with its bridge commanded the access to the territory. However, it is important to note that the old Decimo and part of the Vicus Augustanus were not on the site of the present castle but on a slightly higher elevation at a place called Perna in the Middle Ages. Tomassetti also collects a number of biographic and diplomatic documents referring to the Laurentine territory, extending from the fourth to the fifteenth century.—*BCAR*, 1895, July-September, pp. 132-58.

**LUBRIANO.**—ETRUSCAN TOMBS.—Not far from Bagnorea, near Lubriano, in a chamber-tomb of the third century B. C. were found a number of objects beside the bodies, two of which were placed in tufa-urns opposite the door. Among these objects were a number of Etrusco-Campanian vases; a bronze oinochoë; other bronze vases; three mirrors. The three mirrors were presented to the Ministry. The first has four figures engraved: in the centre a nude woman with one helmeted man on her left and two on her right. The second mirror is better preserved and has two warriors. The third mirror is more interesting both because it is copied from a good original and because it has a number of inscriptions. In the centre is Hercules with a patera in his right and a clavus in his left. His name, *Hercles*, is inscribed twice. On his right is Apollo, a youth with a long rod in his right, and the inscription *Aplu*; further on the r. is Artemis in short tunic with the word *Artumes*; to the left of Hercules is Minerva, with lance and diadem and the inscription *M . . . rva*. The last figure on the left is badly injured, but the inscription *Vile* shows it to represent Iolaos the friend of Hercules.—*NS*, 1895, p. 244.

**MONTEFORTINO** (UMBRIA, NEAR ARCEVIA).—Near Montefortino was opened by chance a tomb which was found to contain a rich hoard of objects in gold and bronze. The gold objects are female ornaments. Of exceptional importance is a massive torque in two pieces which interlace and end on one side, back of the neck, in two serpent-necks and heads, while on the other side, on the breast, they end in two protuberances in the form of capitals with acanthus volutes and lion-heads. There are two bracelets of massive gold-plate ending in serpent-heads; a ring with large elliptical bezel such as was in use in the third cent. B. C., which must be the period of the tomb. This



date is confirmed by a magnificent necklace of admirably executed flowers and leaves of thinnest gold-leaf: also by numerous bronze vases of the same style as those of this period found in tombs of Etruria, Umbria, and Picenum.

Investigations having been commenced, other tombs were found until quite a small necropolis was explored. Several tombs of warriors were opened in which were arms of iron and helmets of bronze and of iron. These helmets were rather *pilei* or simple cylindrical head-pieces with an upper central knob and *paragnatidæ* or ear-pieces. Several examples had already come to light in the cities of Etruria along the upper course of the Tiber, in Umbria, in Picenum, and in Upper Italy. One was found near Bologna in a Gallic tomb; and another, with an Etruscan inscription, in Bologna itself; a third near Lodi; a fourth near Macerata (now in Pesaro); a fifth at S. Ginesio; and a sixth, from Todi, is in the Museum at Villa Giulia (Rome). Some others are in Sig. Nicasi's collection at Città di Castello. It may be conjectured that this form of helmet was that especially adopted by the Gauls.

Beyond the tombs of the warriors was found another woman's grave with most sumptuous gold ornaments. Among these were a massive torque of twisted bands; two bracelets of massive gold ending in serpent-heads; a gold ring and two earrings of delicate filigree work.

Many bronze vases and painted vases of the well-known Etrusco-Campanian ware were found. Some of the painted vases are native imitations of the Greek figured vases of the last period; others are smooth undecorated vases reproducing the same forms; finally, a third class consists of crude products of the native potters uninfluenced by Greek art and reproducing the very crude forms of the prehistoric period. A similar fact was observed in the necropoli of Picenum, especially at Numana, where there were also imported Greek vases by the side of those that are like the pottery of the cave-dwellers. Vases similar to these of Montefortino have been found in the territory of Perugia, Todi, and other parts of Umbria which were in close connection with the principal cities of Upper Etruria.

The tombs at Montefortino, however, belong to families of the Gauls, the *Galli Sennoni*, who, passing the borders of Cisalpine Gaul, often took part in the wars against Rome, and together with the Etruscans and Umbrians suffered the famous defeat at Sentinum in 295 B. C. Montefortino must have been part of the region where the Gallic supremacy lasted longest undisturbed by Roman aggression.

Traces have also been found of a sanctuary on this spot dedicated to a female (?) divinity. Traces of other Gallic *pagi* or *vici* have been found in this region.

The identification of the tombs as those of Gauls is assured mainly from the gold ornaments, because the bronze and terracotta vases are like those found in Etruscan and other tombs of the period.—*NS*, 1895, pp. 408-13.

**NAPLES.**—MESSAPIAN INSCRIPTION.—DR. G. PATRONI has discovered in the museum at Naples a vase bearing a hitherto unobserved Messapian inscription in three words. As we know next to nothing of the origin and language of this people, these three clearly inscribed words are a valuable addition to its vocabulary. They are painted by the artist in the same colour as the ornamentation, which resembles that of vases from one of the non-Grecian provinces of Asia Minor, and is of a very archaic style.—*Athen.*, July 13, '95.

**NEMI.**—SHIP OF CALIGULA.—A big mass of timber which has for centuries lain sunk in the thick mud of Lake Nemi has been examined by divers and found to be a ship of Caligula, 74 metres long by 14 m. wide, and capable of sailing and drifting. The most valuable of the fragments brought to land are deposited in the villa of Prince Orsini at Genzano. They consist of six uprights (*testate verticale*) and beams (*travi*) projecting horizontally from the ship, all magnificently worked in bronze, some circular, others rectangular, representing a Medusa-head, three lions, and two wolves, in such good preservation as to appear of modern date; also a grating (*griglia*) of bronze which was probably meant to give light to the lower deck, or to furnish support to transparent slabs of alabaster. There are large quantities of nails and plates of bronze, forming very probably a covering to the hull. The ribs (*ossatura*), in four sections of a metre long, are of the same metal. Many morsels of mosaic and enamel (*smalto*) in circles, besides discs, and portions of porphyry and serpentine embedded in more than seven hundred square pieces of terracotta, have been found, which decorated the floor and sides; round castors of bronze, used doubtless to facilitate the moving of the couches (*triclinia*); two large metal bollards, serving evidently to secure the hawsers; lastly, many wine-jars and lamps in terracotta. The bronze heads show perfect qualities of best period in sculpture. The laborious operations of the diver ended, he, groping under water northwards, clearly perceived the existence of a second ship, at a distance of half a mile from the first, and enlarging his scope thought that he could distinguish dimly a third vessel.—*Athen.*, Dec. 14, '95.

**TEMPLE OF DIANA NEMORENSIS.**—At Nemi, on the Alban Hills, some fresh researches have been made on the site of the temple of Diana Nemorensis, and numerous reliefs, inscriptions, and votive vases in stone have been found.—*Athen.*, Aug. 10, 1895.

**PAESTUM = POSEIDONIA.**—THE EXPEDITION OF PUCHSTEIN AND KOLDEWEY.—Puchstein and Koldewey, who had been sent by the Academy of Sciences of Berlin to investigate the early Greek walls of Poseidonia, have made a preliminary report. The walls contain towers—some of which are angular and lie entirely within the wall or project more or less beyond it, others are semicircular or circular—and finally a number of postern gates of archaic character. Of the four gates one was rebuilt after the type of the ancient gate of Pompeii. Pompeii was protected by a double earth-wall, the outer one being lower and connected by cross walls with the inner and higher wall. In order to understand the method of building the walls of Pompeii and Poseidonia, Koldewey and Puchstein studied also the *euryalos* at Syracuse, and the similar protecting walls before the north front of the akropolis at Selinous (recently excavated by Patricolo and Salinas) which belong to the most imposing of ancient Greek fortifications. They also examined the theatres of Pompeii, Segesta, Syracuse, Taormina and Tyndaris, and were thus enabled to throw some light upon Pompeian paintings which contained representations of the stage.—*Arch. Anz.*, 1895.

**THE TEMPLES OF PAESTUM.**—In the *Zeitschrift für Bildende Kunst*, Georg Warnecke gives a general account of the temples of Poseidonia based partially upon personal observation and partially upon previous publications. The form of the capitals of the pilasters showing the scotia or concave moulding especially attracts his attention. He notes with justice its relationship to the Egyptian cornice from which he derives the form and decoration upon the scotia of the capitals of the temple of Demeter. He notes also the early examples of the terracotta cornices of the treasure-houses at Olympia, and in the decoration of the archaic stelæ from the akropolis at Athens. On those grounds mainly he believes in the early character of the temple of Demeter, and places the three structures in respect to age in the following order: the earliest is the Basilica; next the temple of Demeter; and third, the temple of Poseidon. Perhaps the most interesting remark in this article is his observation concerning the question of curvature. It has long been noticed by Burekhardt in his *Cicerone* that the long sides of the entablature of the temple of Poseidon exhibit an outward curve. This the architect Durm has ascribed to defective building. These curves are now found upon the short side of the temple of Poseidon and also upon both long and short sides of the Basilica. Warnecke makes no attempt to explain them. Had he carried his analogies with Egyptian architecture one step further, he might have found the same outward curvature in the temple of Medinet-Habou in Egypt. It is somewhat surprising that.



this question of curvature has not been more thoroughly investigated in the foundations and entablatures of all Greek temples and especially those in Sicily and southern Italy. We may congratulate ourselves that this work has been at last undertaken for these temples, at least, by Professor Goodyear and Mr. McKechnie. As it is their especial object to obtain photographs with regard to the question of curvature, we may await their results with considerable interest.

**PISA** (PROVINCE OF).—ETRUSCAN NECROPOLIS.—At Monte Pitti, in the province of Pisa, near some remains of ancient walls, has been discovered an Etruscan necropolis, the tombs of which are enclosed in circles of rude stones. Among the remains in the tombs (consisting chiefly of terracotta vases), has been found a golden *bullā* with two figures in *repoussé*, probably representing Paris and Helen.—*Athen.*, Dec. 14, '95.

**POMPEII**.—THE TREASURES FROM BOSCOREALE.—Of all the treasure trove of silver known the most considerable in the number of objects and the most important from the standpoint of art and archaeology is undoubtedly that of Boscoreale which has been recently installed in the hall of antique gems in the Louvre. It numbers ninety-seven pieces, ninety-five of them the generous gift to France of Baron Edmond de Rothschild, two the offering of an American, Mr. E. P. Warren. Discovered in the spring of 1895 near Pompeii in a magnificent villa, which since the famous eruption of 79 A.D. has remained undisturbed under the cinders of Vesuvius, the treasure contains only vases and utensils the date of which is certain. Some date back to the last years of the Republic; others to the first years of the Empire. The greater part are works of Greek inspiration and workmanship. Two bear the signature of the artist, a new feature in silver objects, all are decorated with a remarkable degree of ingenuity and taste. The objects divide easily into two groups—utensils of an ordinary character and works of art.

*The first category* includes a great round dish, the handles of which are ornamented with dolphins and rosettes, a number of pateras in the form of saucepans, the handles of which are decorated with the purest taste. One of them shows a cupid mounted upon a dolphin playing at the same time with shells and little shrimps. We next note a large goblet, on the swell portion of which are figures of scales, a vase in the form of an oblong shell, a sort of receptacle representing a bird spreading its wings, with some long-handled receptacles for drawing wine, some little oval dishes with baluster handles, other dishes with pointed handles, salt-cellars, platters, cups and saucers, and a quantity of little tables, some round, mounted on three legs in the form of lion-paws, some rectangular, supported



by a single leg in the form of a reversed egg-cup. It is exercising the patience and piquing the curiosity of archæologists to discover the exact use for these utensils.

The second category is of much greater interest. It is almost impossible to speak of these without entering upon some details of objects of such varied and beautiful forms. In the first rank is a great plaque adorned in the centre with a female bust in relief. The head, of a dignified type of beauty, is dressed with the skin of an elephant; the tusks of the beast are disposed on either side of the front, while the trunk is raised at the centre like an aigrette. It is a personification of the city of Alexandria in Egypt. The right hand of the figure holds the sacred serpent, the left a horn of plenty, and in the folds of the drapery of the breast lie pomegranates, grapes and other fruits. A wreath of oak and laurel leaves, entirely gilded, encircles the bust which is also gilded with the exception of the flesh which is reserved for silver, conforming to the custom followed in ancient works of art. This beautiful plaque recalls objects of the same kind mentioned by Pliny which bore the signatures of celebrated artists and brought large prices even in his time. In this the sculptor has not inscribed his name, but the work is no less rare and precious. A particular detail proves the perfection of execution, the ears are pierced; in them were suspended loose earrings. It is unfortunate that they were not found. The ancient connoisseur who possessed the work of art had good reasons for being proud of it. In default of his name we possess, perhaps, his portrait in a second plaque of the same form at the centre of which is fixed upon a round boss the bust of an old man in full face. The bust was made in silver, as was also that of his wife; this last detached from the back of the plaque which it decorated was unfortunately put upon the market and is to-day in the British Museum (described below).

This man certainly followed the whims of his time. The excavations at Boscoreale indicate that he enjoyed a large fortune and the collection of vases which he made proves that he had the means to satisfy his passion. What could be more rich and at the same time more simple than the two cups which bear the name *Sabeinos*! The subject chosen by the artist is common; he has represented food and utensils, but all these are scattered upon the body of the vase in most picturesque disorder—vegetables, a little pig, a bunch of radishes and various other objects of the cuisine—such are the elements of decoration which the artist has rendered with striking trueness to life. The interior has preserved its gilding and the reliefs are still so fresh that one could believe that they were but yesterday turned out of the sculptor's shop.

Mythological subjects are less numerous. Upon two cantharas, however, we find a swarm of cupids who appear as the conquerors of brute force. *Omnia vincit Amor*. The only truly religious subject is that which adorns the bodies of two great ewers, each provided with elegant handles attached to the vase by a grotesque figure. The neck is surrounded by a large collar which presents a well-known motive—a winged infant emerging from a flower and offering a drink to a griffin. An ideal scene of sacrifice is represented upon the side where appear the two divinities in whom the most sceptical Romans had never ceased to believe, even at the time of triumphant Christianity, Rome and Victory. In the centre, Rome, wearing a helmet, stands before an altar and brandishes a lance, indicating her power; two winged Victories half-draped, in the traditional pose, sacrifice a bull and show by their humble posture that they await the orders of the mistress of the world.

Among the vessels which adorn this collection are certain creations of fancy which one might believe to be the work of Japanese artists. They are vases of elegant form with handles and with bases finely turned. Upon them birds feed their little ones; here a stork hovers near her nest of young. This little scene is treated with a master hand. Around the base are different little animals; nothing could be more natural or more graceful. Two other vases of the same form are adorned each with four herons chasing insects which they catch in their beaks. They are rendered with a skill equal to that of our best modern animal-sculptors.

Two little cups offer a decoration entirely from the vegetable kingdom. They are encircled with branches heavy with fruit. The stiff and sombre foliage of the olive assumes marvellous grace under the fingers of the sculptor.

In the same order appear two larger cups with scenes of the chase; they are encircled with foliage among which are animals running. Each group forms a separate little subject. The decoration is most original and recalls that of the great krater of Hildesheim.

Two pieces must be mentioned which, from an archæological point of view, are certainly the most precious of the Boscoreale collection. Two curious goblets with little handles, like rings, are garlanded with roses below which are represented skeletons in different attitudes. A series of Greek inscriptions furnishes the meaning of these strange representations and indicate the subject. Here are the most celebrated poets and philosophers of Greece represented by little skeletons carrying flowers, clapping their hands, playing the lyre or the flute; each performing his own role. Upon the first goblet we see Euripides playing with a thyrsus and intent upon a great tragic

mask; Monimos, the celebrated Athenian actor, is placed near him. Menander carries a burning torch and a female mask which he contemplates lovingly. Archilochos is playing a lyre. On the second goblet, Zeno, Epicurus, Sophocles and Moschion carry the symbols of their professions. It is useless to add that the artistic value of these monuments is undisputed. The physiognomies are expressed with astonishing *esprit*. The attitude and gesture of each figure are most suggestive of personal characteristics, which are not seen in the ordinary terracotta vases adorned with these same representations.

It would not do to pass over two mirrors with handles executed with uncommon skill. These objects of feminine toilet are ordinarily adorned with love-scenes, or a figure giving that idea; these are not exceptions to the common rule. The first is decorated with a medallion, in relief, representing the episode of Leda and the swan. The second bears a charming head of Ariadne. The handle of the last is formed by interlacing stems adorned with pointed leaves. It bears the signature of its author, M. Domitius Polycnos. The episode of Leda is treated with a reserve which was not customary among Roman artists. The young woman is represented as seated upon a rock offering a drink to the swan. This little scene is full of originality and in perfect taste.

A final word upon the little cups adorned with roses and foliage; perfect jewels of goldwork. These are executed in high relief and are of a model worthy of being followed by our Parisian jewelers.

Such, rapidly traced, is a sketch of the silver found at Boscoreale. Many of the vases bear, traced underneath their bases, the name of the owner and the weight of the piece. It was the usage in antiquity to mark silver in this way. The diversity of names which we find, proves that many of these were pieces from collections which had belonged to other amateurs and were acquired at different times.—HÉRON DE VILLEFOSSE in the *Tour du Monde*, Nov. 23, 1895; cf. *GBA*, Aug. 1, '95; *AIBL*, *Comptes rendus*, 1895, p. 257.

**SILVER BUST IN THE BRITISH MUSEUM.**—Few recent additions to the Department of Greek and Roman Antiquities, British Museum, are more interesting than the bust in silver, about 4 in. high, of the finest Roman workmanship, which is one of the treasures discovered at Boscoreale. It is in a vitrine in the corridor leading to the newly opened Gold Room. Evidently the portrait of a person of importance, it represents the head and shoulders of a female of noble presence and strongly pronounced character, whose thickly growing hair is crimped in large waves, in a way recognizable in several busts in marble and bronze in the British and other museums, and looped up at the back into a sort of club. The lady was past the prime of



life when this likeness of her was modelled. Not only the peculiar texture of the skin of a woman of that time of life is reproduced, but the manner in which it is drawn over the partly attenuated contours—showing the larger prominences of the bones, the set lines of the muscles within—as well as over the creases of the surface, as of the throat. The finish of the sculpture is absolutely marvellous. The preservation of the surface is, notwithstanding the nature of silver, quite exceptional. There is no doubt that the bust was originally in the centre of a silver dish of about fifteen inches in diameter; the companion dish, with the bust of a man in its centre, undoubtedly by the same hand, is now in the Louvre, with the remainder of that remarkable “find” at Boscoreale.—*Athen.*, Feb. 29, '96.

HOUSE OF A. VETTIUS.—At the Feb. 20 meeting of the Society of Antiquaries, London, Mr. Talfourd Ely exhibited a number of photographs illustrative of the house of A. Vettius, recently excavated at Pompeii, and drew attention to the special interest of its pictorial and other decorations. Among these was a well-preserved shrine with a picture of the Lares; and there was an unusual number of works of art in marble. There seems to have been no *tablinum* nor any *fauces*, a simple doorway leading from the Tuscan atrium to a splendid peristyle, surrounded by eighteen Corinthian columns. Everything is kept *in situ*, the paintings being covered with glass, as well as being covered with a solution of wax. The flower-beds have been restored and planted, and a new roof put on the surrounding portico. The decoration is for the most part in the fourth style, the colours being remarkably brilliant. After discussing the various views entertained as to the household gods, Mr. Ely proceeded to give an account of the paintings in the *triclinium*, which represent the processes of various arts and crafts as carried on by *Erotes* or other winged creatures in place of ordinary workmen. In one of these wall-paintings was represented the entire process of coining money at the Roman mint. Finally, he dealt with the large central pictures, showing that their value consisted not only in their merit as works of art, but in the fact that they often give us a clue to the treatment of their subjects by the great masters of the Hellenistic, or even an earlier age.—*Athen.*, Feb. 29, '96.

MASON-MARKS IN THE TRIANGULAR FORUM OF POMPEII.—The colonnade on the right has been restored and blocks of the entablature replaced upon the columns. These blocks are seen to have been carefully marked with figures and other signs by means of which they might be set in their proper places. The numerals here used are Oscan in character and point therefore to a pre-Roman origin.—A. MAU, in *Roem. Mitth.*, x, 1, p. 47.



**PRETURI.**—ROMAN BASRELIEF.—M. SAGLIO presented to the *SAF* (April 10, '95) the photograph of a basrelief discovered in 1879 at Preturi in the Abruzzi, now deposited in the prefecture of Aquila. This monument is known to the savants only by the communication of M. Huelsen, who showed a drawing of it to the *Inst. di corrisp. arch. di Roma*, at its sitting of March 7, 1890. The date of this monument is determined by the inscriptions found in the same place (*CIL. IX*, 4454, 4458-4460, 4465, 4467, 4471, 4480, etc.); it belongs to the end of the Roman Republic or to the time of Augustus. The subject is sculptured on a block of limestone and represents a funeral cortege. The procession is headed by a numerous corps of musicians. These are followed by mourners; there are only two represented here, but we know that they were more numerous. The discovery of the monument of Preturi puts an end to all controversy as to the duration of this custom. It has been doubted whether it continued later than the Punic wars, taking as a ground for this opinion a text of Varron; but it was only the name of the women, *præficae*, which did not continue later. We see mourners on other monuments besides this one, for example, on the sarcophagi where the death of Meleager was represented, which belonged to a much later period. The custom of having mourners never ceased throughout all antiquity; it exists still in certain places in Italy, Sardinia, Corsica and even in France.

The defunct lies on a bed which does not differ in form from the ordinary bed; what does distinguish it is the sumptuousness of the canopy which covers it, formed of tapestries on which are painted or embroidered crescents and stars. According to the historians, it was not the body which lay on the couch, but its effigy. This was probably the case with the defunct person represented on the stone of Preturi; his face is uncovered, the head leaning on the left hand, and the right hand holding a staff. Above the canopy there is an object, perhaps an ensign, which is indistinct, not only in the photograph, but in the basrelief itself. The pomp displayed in this funeral, the care taken to commemorate the ceremony, which probably had been a brilliant one, all prove that it was a question here of a solemn service, of the *funus indicivum*, to which all the citizens were convoked by the public crier, and where a grand marshal regulated the details. This grand marshal (*dissignator*) we can recognize here, preceding the bearers of the funeral litter. Represented in a toga, with the tunic raised, he does not walk in step, but turns around towards the others, and his movement indicates that he is speaking to them. As is well known, the bearers were always the sons or the nearest relatives of the defunct, his heirs; none of those whom we see in the

present representation are veiled; they are not sons; they wear the toga a little raised so as to be freer for walking. There are eight of them in two rows, that is to say, on both sides of the stretcher which they carry by means of shifting-shafts raised on the shoulder according to the custom. They are followed by a man in a tunic who carries a vase containing, doubtless, the water or the wine with which the funeral fire was extinguished, or the perfumes which were sprinkled over it; other objects are borne on his shoulders, destined perhaps to be burned. Behind the litter and the bearers are three groups of women. The first is composed of one woman and two young girls, probably the wife and children of the defunct, with dishevelled hair and extended arms; they are covered, over the *stola*, with a mantle, the *palla pulla*, which was a dress of mourning. Three others follow, robed in a similar manner, but in a calmer attitude and more completely enveloped in the *palla*. Finally, below these, two other women without the *palla* are doubtless the servants.

**ROME.** — EXCAVATIONS AROUND THE COLISEUM. — In the April-June number of the *BCAR*, Professor LANCIANI adds some words of comment to his note to the Academy of the Lincei in regard to the discovery of the real site of the Baths of Titus, he says: "I have believed up to the present that the Baths of Titus, rebuilt from their foundations by Trajan, bore indiscriminately the name of both, in the same way that those of Nero rebuilt by Alexander Severus changed their name from Neronian to Alexandrian, although this theory contradicted the text of the catalogue of the third region which speaks of *thermas titianas et traianas*, and against the inscription of Ursus Togatus, etc. Still, not finding sufficient place for two immense structures of this nature on the Oppian heights, I have followed and defended a system of superposing them, attributing to Trajan not the construction of new baths, but only the reconstruction and enlargement of the work of Titus." Lanciani then proceeds to speak of drawings by Palladio of certain baths about which there has been considerable discussion, they having been called baths of Vespasian, baths of Trajan, and by Huelsen porticoes of Livia. All critics propose to place the structure drawn by Palladio on the *Via S. Lucia in Selci* between *S. Pietro in Vincoli* and *S. Martino ai Monti*. They are, however, mistaken, for the drawings which include both plans and sections bear the following inscription: *Queste terme sono p(er) mezo el Colizeo et sono molto rvinate*. The baths were, therefore, by the side of the Coliseum on the summit of the hill about seventeen and one-half metres above the level of the Coliseum [on the northeast side; but the exact location of the structure can be determined by Palladio's plan which gives the northwest corner of the neighboring baths of

Trajan still existing. If the inscription here quoted had been noticed by previous writers, the error of supposing these baths to be those of Trajan would not have been committed. These baths were joined to the level of the Coliseum by a monumental staircase, the lower arches of which have already begun to appear in the course of the excavations. The confusion between the two baths did not exist in the time of the Renaissance, when they were both distinguished. In the construction of the new quarter in 1881 and 1882, the site of the baths of Titus was excavated and practically destroyed. The value of the remains not being appreciated at their true value; and, their identity not being recognized, proper conclusions were not drawn from them, nor were they studied in order to reconstruct the ground-plan of the baths. Professor Lanciani closes by publishing an inedited document of Oct. 25, 1395, which gives considerable information in regard to the topography and condition of this region in the fourteenth century.

Professor GATTI, in the July-September number of the same Bulletin, gives a report on the excavations around the Coliseum to which Prof. Lanciani refers in the preceding paper. This excavation was undertaken in order to give a better view of the best-preserved side of the exterior of the Coliseum. It was begun on the square opposite the street leading to S. John Lateran and at a point opposite the wider axis of the amphitheatre, and was continued along a zone about thirty metres wide around the entire monument up to the beginning of the new *Via dei Serpenti*. At a depth of 4.50 metres below the present level, was found the ancient pavement of travertine which surrounded the amphitheatre and constituted a subsidiary zone of the monument. It was 17.60 m. wide. Along the edge of this pavement the ordinary street-pavement began, made of large polygonal blocks of basaltic lava. The width of this pavement could not be determined, but it was followed to a width of ten metres, and this would prove that on that side the public property extended quite a distance, forming an ample square corresponding to that on the opposite side at the beginning of the Via Sacra. The paving blocks were in great part wanting, as the ancient pavement was mostly destroyed in 1882 when the water conduits were put in. The space corresponding to the area surrounding the monument was limited legally by terminal *cippi* placed between the area of travertine and the pavement of the public street. Five or six of these *cippi* were found in their original position at the eastern side against the twenty-third, twenty-fourth and twenty-fifth arcades of the amphitheatre. They are of travertine and terminate in a semicircle; they are at a medium distance from each other of 3.40 m. Four holes in the top



and four in the bottom indicate the places where iron bars were inserted by which the entire area around the monument was fenced in. The preservation of these *cippi* is explained by the fact that they were incased in foundations of the old church of *S. Giacomo de Coliseo* which was demolished in 1815.

Another important discovery took place north of the amphitheatre on the declivity of the Oppian hill where the street of the Coliseum has been increased to a width of over thirty metres. Here there came to light (at a distance of about eighteen metres from the monument) the ancient road leading from the *Carinae* to the Caelian Mount, following the course of the modern *Via Labicana*. North of this road remain a series of brick pilasters whose bases rest upon a large rectangular mass of travertine. They are decorated with engaged semicolumns, also of brick, and were originally joined by arches, traces of whose imposts still remain. The date of this portico appears from its style to be the second half of the first century. It follows a line parallel to the greater axis of the amphitheatre and its centre corresponds to the entrance on the north end of the minor axis. The width of its arcades, the height of its pilasters, and the diameter of its semicolumns correspond exactly to those of the lower story of the amphitheatre itself. It is known that Titus, shortly after having dedicated the amphitheatre, constructed near to it his baths, and it is evident that the grandiose remains now discovered at this point belonged to the front of the portico which gave access to these baths and which was placed at the foot of the staircase leading up to them. This ancient portico was at a later date partly strengthened by new constructions and partly transformed and adapted to other uses.

**TOPOGRAPHY OF THE PALATINE.**—I. THE TEMPLE OF MAGNA MATER. —The site of the Temple of Kybele mentioned by Martial (in *Epig.* VII. 73) has been located by Visconti and Lanciani upon the western edge of the Palatine above the Circus Maximus. Although objections have been raised to this identification, it seems to be substantiated by subsequent excavations, the evidence coming partly from inscriptions and partly from a more thorough knowledge of the architectural remains. One of these inscriptions in large letters reads: M.D.M.I. which is interpreted *Matri Deum Magnae Idaeae*. The excavations have resulted not only in a more thorough determination of the plan of the temple, but permit a fairly accurate restoration. There were found a number of column-drums of *peperino*, varying in diameter from 0.91m. to 1.02m. and containing twenty-four flutings; also, many fragments of Attic bases, of Corinthian capitals, of a cornice, and the cap-stone of the gable. This temple was oriented toward the southwest, and contained not the statue of the goddess,



but the cone-shaped sacred stone. The statue of the goddess was probably placed in a small round temple near by.

II. THE SO-CALLED TEMPLE OF VESTA.—On the 28th of April of the year 12 B. C. in the house of Caesar Augustus, there was dedicated a chapel and altar to Vesta. From Ovid (*Fast.* iv. 949) it would appear that this little sanctuary was not in the same portion of the palace as the temple of Apollo. Nevertheless Lanciani by the aid of drawings of the sixteenth century has attempted to prove that in the Renaissance period remains of that aedicula came to light. His hypothesis appears to have been adopted without dispute. We may remark, however, that the drawings made by Giannantonio Dosio, which he reproduced somewhat incompletely, give measurements which show that they came from some structure smaller than the Vesta Temple in the Roman Forum and the Circular Temple at Tivoli. From the fact that on the frieze was sculptured the laurel and the lyre, antiquarians of the sixteenth century inferred that this was the temple of Apollo. This inference, however, was not necessarily correct, since other portions of the imperial dwelling might equally well contain the emblems of the patron divinity. Neither the drawings nor the excavations have yet determined the site of the temple of Vesta.—CH. HUELSEN in *Roem. Myth.*, x, 1, p. 2.

THE SO-CALLED STADION ON THE PALATINE.—Between the Domus Augustana of the imperial palace and buildings of Septimius Severus on the eastern slope of the Palatine, lies a long rectangular space which is generally known as the *Stadion* of the Palatine. The eastern side of the so-called *stadion*, as distinguished from the other sides, is gently curved. On the east side a large *exedra* breaks the surrounding wall and faces the interior of the *stadion*. The arguments for the generally accepted name are given in Lanciani, *Guida del Palatino* p. 87. (1) The form is here the characteristic form of the *stadion*. To which it may be replied that this argument is not conclusive, since the most celebrated *stadion*, that in Olympia, is in the form of a complete rectangle. The *stadion* near the Ilissos has a semicircular termination, as has also the *stadion* at Messene. (2) A second argument, that the length of the *stadion* corresponds with the directions of the ancients, has already been given up by the recent authorities, Sturm and Deglane. (3) The third argument which Lanciani advances is that the semicircular front at the southern end is apparently a *meta*, an argument of inconclusive character.

The grounds which can be advanced against this designation are stronger. There is a broad portico completely surrounding this space, an arrangement quite unusual in the construction of a *stadion* or similar constructions which imply seats for spectators. Not only

are the surroundings unsuitable for the purposes of a *stadion*, but the Greek games in the imperial period had been replaced by chariot races, gladiatorial shows and other spectacular exhibitions. Nor is there anything in the surroundings to support the notion that this was a private *stadion* for the use of the imperial family. A much better determination of the purpose of this structure will be found by consulting the description which the younger Pliny gives of his villa (*Epist.* v. 6). From this description we find that promenades and gardens had the form of the circus and hippodrome, and that such gardens in the time of Domitian and his successors were called *hippodromos*, also the usual designation *xystus* was the original name for a place devoted to gymnastic games. The dimensions of this so-called *stadion* correspond also with those of Pliny's villa. Like Pliny's garden, this one was not originally surrounded by a portico, for this is a later construction. Like the Greek *παράδεισοι*, this contained fountains of rectangular and elliptical form, and was decorated with works of art. Similar gardens in the form of a hippodrome are to be found in and out of Rome; as, for example, the Garden of Sallust, the Villa Quintiliani on the Via Appia, and the Villa Settebassi on the road to Grotta Ferrata.—F. MARX, in *JAI*, 1895, pp. 129–43.

**THE FRIEZE OF THE ALTAR OF PEACE.**—In a late number of the *JOURNAL* we gave a sample of Dr. Petersen's reconstruction of Augustus' famous *Altar of Peace*. In a subsequent number of the *Bulletin of the German Institute* (vol. x. 2), Petersen adds a note to his previous article accompanied by a plate which illustrates two interesting heads not hitherto supposed to belong to the frieze of the altar. The first of these heads represents a bearded man with a helmet decorated with a griffin and a crest. The type is ideal, and the original was undoubtedly a Greek work of the fifth century B. C. It certainly represents Mars. In every material as well as artistic way this head accords perfectly with the reliefs of the frieze. It also came from the Fiano Palace in Rome where were preserved the slabs of the altar found in 1859. The one reason for supposing that it did not belong to the frieze is that there is no other figure upon it which is either armed or in any other than civil costume; neither are any of the other heads of noble personages. The difficulties vanish when Petersen, after rejecting the possibility that this head belonged to either of the long sides of the altar, finds that it fits most perfectly into the right-hand end of the frieze; into the relief with the bulls being led to sacrifice. There is here a large *lacuna* in the relief, and the composition is so arranged that the missing figures certainly have no apparent connection with the group that remains. Petersen's conjecture is, that in this missing portion were represented a number of divinities

who, invisible themselves, were assisting at the procession and sacrifice. Having thus got new light upon this part of the procession, Petersen proceeds to recognize in another head, still existing in the Fiano Palace, the head of the youthful *Bonus Eventus* whom he regards as one of a corresponding group of divinities watching the procession at the other or left-hand end slab. These two conjectures are made all the more probable from the fact that these two divinities both had sanctuaries in the Campus Martius where the Altar of Peace was placed. It was, therefore, a natural and artistic device to make these divinities assist at the great procession, and the idea is thoroughly in harmony with the fact that the Parthenon-frieze, which also has this group of invisible divinities, served as a model for the procession on the altar. Thus the influence of the art of Pheidias upon the sculptors of the altar is made all the more clearly evident. At the same time, in certain parts of the figures the Roman artist allows himself to be inspired by other artists. The *Bonus Eventus* recalls Skopas, the second *Victimarius* on the Medici slab combines a Praxitelean with a Polykleitan type.—*MIR*, x-2, pp. 138-45.

**A SEPULCHRAL MONUMENT.**—At the Sept. 6, '95 sitting of the *AIBL*, M. Héron de Villefosse communicated a letter from M. W. HELBIG announcing the recent discovery made at Rome of a sepulchral monument upon which is represented a *venator* of the Arena. It is a young man leaning upon a lance and holding in his right hand a bit of rope gathered together. He wears a broad girdle and long gaiters reaching to his knees and held in place by broad leather straps. The shoes are laced. His dog seated near him is of the type of a Scotch greyhound.—*RA*, Dec., '95, p. 367.

**SCULPTURE.**—In works of substructure near the little church of SS. Sergius and Bacchus at *S. Maria dei Monti*, has been found a marble female statue of remarkable execution and artistic qualities. Including its plinth, it is 1.80 m. high, and is flat behind. Its head and arms are wanting. It represents a matron or a goddess in long tunic and ample pallium which falls from the left shoulder in broad and beautiful folds, and is gathered on the right arm.—*NS*, 1895, pp. 359-60.

**A STATUE BY SCOPAS OF PAROS.**—In executing the work required to isolate and clear the so-called "Temple of Vesta" in the piazza of the *Bocca della Verità*, a piece of an inscription was found on a marble slab, reading: O · OLIVARIVS · OPVS · SCOPAE · MINORIS. This inscription belongs to a well-known series of *tituli* which in the second or third century of the empire were written on the plinths of a certain number of important statues to record their supposed



artists. Those known up to the present were: *opus Praxitelis* and *opus Fidia* on the colossal groups of the Quirinal; *opus Bryaxidis*, *opus Polycliti*, *opus Praxitelis*, *opus Timarchi* and *opus Tisicratis* on marble bases found here and there (*CIL*, VI, 10088–10043). All are of such similar character as to appear cut by the same hand. The present inscription is like them in form and character, but, as Dr. Petersen shows, has two important special characteristics. In the first place, it is evident that it consisted of two slabs, only the right-hand one being preserved. Secondly, in consequence of this fact, there is considerable room for a part of the inscription before that which remains. In this it differs from the others found, on which we read merely the name of the Greek artist. Now the *Olivarius* of the inscription recalls the fact that the *regionarii* of the fourth century speak of a statue of *Herculem olivarium* in this *regio*, between the *porta trigemina* and the *Velabrum*. The inscription might therefore be restored to read: *Hercules invictus cognominatus vulgo OLIVARIUS, OPUS SCOPAE MINORIS*. This epithet of Hercules may come from the nearness of the olive-market. The statue of Hercules to which this inscription was attached appears from the base to have been a reclining marble statue.

The epithet *minor* applied to the artist would seem to indicate that this work was attributed to the sculptor Skopas from the island of Paros, who was father of the sculptor Aristandros.—GATTI and PETERSEN in *NS*, 1895, pp. 458–60.

ANTIQUÉ LEADS FOUND IN THE TIBER.—At the June 19, '95 meeting of the *SAF*, M. Mowat announced that M. HELBIG had sent him the ancient lead stamps of which he had spoken at a preceding meeting, asking him to give an account of the results of his examination of them. The collection consisted of fifteen leads recently taken out of the Tiber at Rome; each one bore on one side the stamp in relief of a flat seal with a circular or oval framework; the opposite side was usually more or less convex with parallel stripes or lines. For various reasons, M. Mowat was led to believe that the *bullae* of globular form, in which a small channel had been made in order to pass through it the piece of hemp cord, were pressed together when cold between pincers, as is done at present. One side of the pincers was scooped out and had rough parallel lines on it, so as to hold the *bullae* and prevent it from slipping when it was pressed by the other side of the pincers, so as to receive the stamp of the engraved seal. The subjects which constitute the distinctive marks of the *bullae* are enclosed for the most part in an oval framework. Only four among the fifteen are circular. Nos. 1, 2, and 3 represent a figure of Mercury standing on the left, holding a purse and the caduceus: No. 4, a bearded head of Jupiter Serapis, front view: No. 5, male and female serpents



facing each other on a base in the form of a boat; the one on the left has the head of Osiris and that on the right the head of Isis: No. 6, an anchor flanked by two dolphins: No. 7, a half-kneeling goatherd milking a goat from behind: No. 8, a marine capricorn on the right: No. 9, a galley with six pairs of oars: No. 10, a personage seated on the steps of the circus, turned to the left, and making the gesture of applauding with his two hands: No. 12, an undraped, bearded bust on the right; perhaps Antoninus: No. 13, two busts crowned with laurel and draped, facing each other; the one on the left, bearded; the one on the right, beardless, young and smaller in size. The other subjects are indistinct.

All these leads are intended for commercial use, as can be inferred from those which bear the type of Mercury. Some are evidently of Egyptian origin, for instance, the one which bears the head of Serapis and the figures of Osiris and Isis with serpent-bodies; others allude to maritime navigation symbolized by the anchor, the capricorn, and the galley. From these indications, M. Mowat concluded that they served to seal the bales of merchandise sent from Egypt to the port of Ostia and afterwards taken in a tugboat to Rome by the Tiber. Their presence in the bed of the river can be explained by some accident of navigation which must have overturned the cargo. This opinion is confirmed by other leads also taken out of the Tiber at a previous time. These various examples show that the antique leads, whether *bullae* or *tesserae*, offer subjects of study as important as those of the coins, and that, like these last, they are frequently connected with historical events or with the functioning of the great institutions of Rome.

**A GOLD FIBULA.**—On October 20, young Mr. Bliss, on descending the stairs leading to the *Stadion* of the Palatine, found a gold object which had been washed out by the rain. It was a marvellously fine gold *fibula* of cruciform shape and of the Roman provincial type (*cerniera*) in use after the fourth century. It is large, weighing thirty-two grams. The flat portion is decorated with incised ornaments representing meanders and birds around a cross. It belongs to the period during which the imperial palace, and in particular this very part of the Severian house, was inhabited by the Byzantine Duke who represented the Emperor of the East. The *fibula* has been handed over to the authorities, and has been placed on exhibition in the Museum of the Baths of Diocletian in the same room with the famous contents of the Lombard tombs.

**THE APPIAN WAY.**—The Ministry of Public Instruction in Italy, whose office it is to preserve the national monuments, has classed as such this celebrated road and consequently has forbidden loaded

wagons the use of the road in the vicinity of Rome. This decision has been strongly attacked by the proprietors living along the road who find it otherwise impossible to dispose of the products of their fields. They appeal to an ancient decision which recognized its public and commercial character as existing *ab immemorabili*, and the matter is now before the Court of Appeals at Rome.—*CA*, 1895, p. 303.

THE POSITION OF THE STATUE OF VESTA IN THE TEMPLE OF THE FORUM.—M. Abbé Thédénat made the following communication to the *SAF* (June 26, '95): "Two texts of Ovid, mentioning, one the non-existence, the other the existence, of the statue of Vesta, have appeared to a great many to present a contradiction difficult to reconcile. The question is complicated by monetary types which appear to invalidate the second text against the first. It is a question of the temple and the statue of Vesta at Rome in the Forum. The first text of Ovid occurs in *Fast.*, vi. 295–298. The second text occurs in *Ibid.*, iii. 45–48. A certain number of imperial moneys represent the temple of Vesta, and, in the temple (the descriptions of these moneys tell us) was depicted the statue of Vesta sometimes standing, sometimes sitting. Thus we find Ovid in contradiction both with himself and with the almost contemporaneous figured monuments. However, all these witnesses can be reconciled to one another. A great many commentators have, in fact, taken the text of Ovid in an absolute sense, but I believe that they make a mistake here. I do not believe that Ovid meant to indicate that there existed any statue of Vesta. It is well known that the interior of the temple of Vesta was hidden from profane eyes. The people were not admitted to it. Under the reign of Commodus, in 191 A. D., a fire devastated the Forum and destroyed the temple of Vesta. Then, for the first time, people were able to see the inside of the temple, and, reasoning by analogy, they concluded that this closed temple had, like the other temples the interiors of which were not closed, a statue of the divinity in the *cella*. This ignorance Ovid seems at first to have shared, as is seen by some of his verse. Therefore, the fact of which Ovid was ignorant at first, and which he learned later on, was that in the interior of the temple there was no statue of Vesta. The meaning of the verse of Ovid being thus determined, the second verse becomes reconciled with the first. Ovid, in fact, does not say that the statue which veiled its face with its hands was in the interior of the temple. There remain the coins. In order that they should accord with the first text, one must suppose that the statue represented was situated not in the *cella* (that is to say, in the interior of the temple which was always closed) but between the exterior columns, or rather in an open vestibule. Now, if we study a cer-

tain historical fact as well as some ancient texts which mention it, we shall see that the statue of Vesta was placed in an open vestibule on the exterior of the temple. The historical fact is the murder of the pontifex Maximus, Q. Mucius Scaevola, referred to by Cicero (*Orat.*, III. 3) and by Lucian (*Phars.*, II. 127). Finally, the Epitome of Livy (LXXXVI) states still more clearly that Scaevola was killed in the vestibule of the temple of Vesta, and the blood of Scaevola was said, by Cicero, to have flowed over the statue of Vesta. It follows that the statue of the goddess was in the vestibule. This vestibule must have been very small for the dimensions of the temple would not allow of anything very spacious."

REPRODUCTIONS OF THE RELIEFS OF THE COLUMN OF MARCUS AURELIUS.—The photographs of the column of Marcus Aurelius taken by Anderson of Rome were completed last September. They were two hundred and forty-eight in number and will be published in a folio volume of one hundred and twenty-four plates by the *Verlagsanstalt für Kunst und Wissenschaft* at Munich. Selected portions of the reliefs have been reproduced in plaster casts by Piernovelli and may be had from the administration of the Royal Museum in Berlin.—*Arch. Anzeig.*, 1895, p. 232.

TRANSFORMATIONS IN THE COLLECTIONS OF ROME.—At the March 27, '95 sitting of the *SAF*, M. CASATI gave some information with regard to about four hundred objects coming from the Borghese collection which had just been transported to Nice to the chateau of Montboron, and at the same time spoke of the transformations to which some of the large artistic collections of Rome had been subjected of late years. If the public museums of the State have seen their riches augmented, such as the museum of the baths of Diocletian and the museum of Papa Giulio, recently inaugurated, the large private collections like the Sciarra and the Borghese have experienced losses. The Sciarra collection no longer exists; as to the Borghese collection it has been condensed at the villa Borghese, where have been installed all the chefs-d'œuvre among the paintings which were formerly at the Borghese palace. The Borghese palace is at present occupied by various business-offices, and the villa Borghese, reuniting a large number of chefs-d'œuvre of painting and sculpture in an environment unique throughout the world, forms one of the most beautiful museums which exists. To bring about this transformation they were obliged to sacrifice a large number of antique objects, of both the palace and the villa. It is these monuments, to the number of about four hundred (antique columns, trunks of columns, capitals, bas-reliefs, statues or fragments of statues, sepulchral monuments with Latin inscriptions, Etruscan sarcophagi, etc.),



which were bought by the Austrian consul at Nice and installed in the park or the halls of the chateau of Montboron.

**ROVERE DI CAORSO.**—DISCOVERIES IN THE TERRAMARA.—Professor Pigorini makes a report on the recent discoveries in this terramara in the province of Piacenza. This excavation in its early stages had already been reported in the JOURNAL from the reports in the *Scavi*. The latest researches of Cav. Scotti who has had charge of the excavations had for principal object to ascertain whether at Rovere, as well as Castellazzo and at Colombare de Bersano in the same province, there existed the rectangular area of natural earth heaped up in the centre of the eastern side of the station. This mound has been called by Pigorini a temple or *templum* in the earliest and broadest sense of the word, or, as Helbig defines it, the germ from which in process of time was developed the *arx* of the Italic cities and the *praetorium* of the Roman camp. This peculiarity, which was for the first time observed by Pigorini at Castellazzo and afterward by Scotti at Colombare, was actually found also at Rovere in the middle of the eastern side of the station, surrounded by a ditch ten metres wide. Pigorini concludes that the same feature will be found in every prehistoric station or terramara which is properly excavated. Pigorini then reports the discoveries at Castellazzo di Fontanellato, accompanying the report by a plan of the excavations and a section of the station. His report is substantially the same as that which he published in the *Notizie degli Scavi*, which has already been reported in the JOURNAL.—*BPI*, 1895, pp. 73-80.

**SAN FRUTTUOSO.**—SARCOPHAGUS REPRESENTING ACHILLES AT SKYROS.—On the Italian Riviera in the church of San Fruttuoso there is a hitherto unpublished sarcophagus representing Achilles and Deidameia and her sisters. This may have been brought to San Fruttuoso by the Doria family, where it long served as a water-trough in the small open Piazza. It is of excellent Roman workmanship of the early second century, and may be compared to the ill-preserved Panfili sarcophagus (*M. D.* No. 3345).—V. DUHN, in *Arch. Anzeig.*, 1895, p. 159.

**SOVANA.**—An Etrusco-Roman building of the third century B. C. has been discovered here, which, from its rectangular form and walls of large square blocks of stone without mortar, as well as pieces of columns in tufa found there, is thought to have been a temple. Several of the objects recovered seem to have been votive offerings. A portion of the Etruscan walls of the city was also laid bare.—*Athen.*, July 13, 1895.



**SULMONA.**—A PAELIGNAN INSCRIPTION.—In the territory of Sulmona was found on a limestone slab an inscription in Latin letters but in the Paelignan dialect. It is read by C. Pascal as follows :

[C·?] HOSPVS · [C·?] L · LEGIE[S] [MEDDEI]X AT · M AT · M · [L · ] SI CV[PEN] [HE · C'EPELE ES] MEN[I]NC'IVM [C'IRET]-VS VAE [N AE VSVREI INIM] FAMEL : INIM · LOVFIR OF O[V]C[ELIES] · PAC · AD[IRANS]

The inscription is regarded as sepulchral. Pascal translates *famel*=*servus, famulus*; and *lovfir*=*libertus*. He reads the whole, after considerable discussion, as follows :

[C?] *Hospus* [C?] *l(libertus) Legius* [meddi]x at(icus?), *M. At(ius) M.[libertus] Seius, cu[bant] [hic. Condidit] sepulcrum [sibi, si]mul Vae[niae uxori et] famulis et libertis Of. Oc[ellius] Paqui (f.) At[ranus]*.—NS, 1895, pp. 251-55.

**TARANTO** (=TARENTUM=TARAS).—TOMB WITH PAINTED VASES.—It appears to have been the custom at Tarentum not only to bury within the circuit of the walls but to have tombs spread over all the available sites of the city. This fact is confirmed by the discovery of another tomb within the city-walls in which were found three interesting painted vases. The first is a well-preserved *hydria*: one of whose handles had been anciently restored. This is a transitional vase, for on the front it has black figures on a red ground, while at the back (on the neck and the foot) it is black in color. There are two compositions: one on the plane below the neck, and the other beneath this on the front of the vase. The upper one has two scenes: the first shows a quadriga moving to the left in which stands a warrior with shield and spear, while behind him runs a nude man holding a spear in his left: the second presents the common representation of the kneeling Hercules strangling a lion. The composition below on the body of the vase is freer, and is in a finer state of preservation. In the centre is a simple edifice formed of two columns sustaining an architrave with white triglyphs on a dark-violet band; above is some indication of a gable. This structure was evidently a fountain. Against the further wall under the porch were two lion-heads from which flowed water: on the right is a woman (robed in a long *chiton*) who is leaving the fountain, bearing on her head a vase full of water; on the left, still outside the edifice, another figure (in *chiton* and *himation*) approaches to draw water, bearing on her head an empty *hydria*, reversed. Inside the edifice, back of the columns, are three other figures: one holds up her *hydria* to let the water run into it; another has placed her vase on the base below the fountain, directly under the water; the third (also robed in *chiton* and *himation*)

raises a hand toward the central figure which is a youth who holds his *hydria* in his right hand and is about to draw water from the same fountain. The gesture of this woman appears to forbid him to approach. The youth is not draped, and is entirely black except the top of his head which is dark-violet, while, on the contrary, the face, arms and feet of the other figures (which is all that is seen of them) are of ivory white. The style of this vase is archaistic.

The second vase is a small *skyphos*, also well preserved and of a brilliant black, interrupted by two red zones on the body; in the upper zone there are small black figures. On one side is a nude long-tailed satyr who bends gracefully as if to place his right hand on the head of a panther, which stands before him submissively with lowered head. By their side are two palmettes. On the other side another satyr advances rapidly, flaunting a cloth before a panther which is raising its head in surprise.—*NS*, 1895, pp. 236–38.

**VETULONIA**—At Vetulonia, in Italy, excavations have yielded various interesting results. Among the finds are numerous Etruscan and Roman coins, the latest a denarius of T. Claudius, 75 B. C.; two bronze statuettes of an ordinary Etruscan type, representing Silvanus or Lares; an interesting miniature bronze chariot, and a sandstone *stele* with a long Etruscan inscription. The chariot had evidently been attached to a necklace. It consists of a flat board and two wheels, on which is a *bisellium* for two persons, as described in Livy i. 34. The *stele* is a very important object. On it is incised the figure of a warrior marching, with helmet, shield, and axe, of a very archaic type. The axe appears to suggest an Asiatic origin for this monument, as do one or two other details, and this may furnish a new argument for the Oriental origin of the Etruscans. The inscription contains the name *Aules*.—*Biblia*, Dec., 1895.

**DEDICATION TO CARACALLA.**—At Vetulonia there was found some time ago, and referred to in this JOURNAL, an inscription to Caracalla, the text of which has been more than once referred to with comment in the *Notizie d. Scavi*. Recently Comm. Barnabei has perfected the reading of the text by means of an impression, and he gives it as follows:

· · · · ·

*Imp. Cæs L. Septimi Severi Pii Pertinacis. AuG · ARabici ADIABENICI ·  
FILIO · Divi · M · ANTONINI · NEP · DIVI Antonini PII · PRON · DIVI ·  
HADRIANI abn · DIVI · TRAIANI · PARICI et DIVI · NERVE · ADNE · p.  
ex D D P P*

The inscription was set up to Caracalla during the lifetime of his father, Septimius Severus, *i. e.*, before the year 211. Furthermore,

as the epithet *Parthicus Maximus* is wanting among the titles of Septimius Severus, it must be earlier than 199. Therefore, as Caracalla was born in 188, and the inscription must have been erected to him when he was not over ten years old, it is one of those examples of excessive adulation which became common in the period of decadence.—BARNABEI, in *NS*, 1895, pp. 340-42.

### SARDINIA.

**TERRANOVA FAUSANIA.**—THE NECROPOLIS OF OLBIA.—During a long period excavations of a desultory character have been carried on in the plain of the ancient Olbia and especially in connection with the ancient necropolis. Finally, it was determined by Professor Vivanti, director of the Museum of Cagliari, with the assistance of the Ministry, to carry on extensive scientific excavations in the necropolis with the idea both of enriching the Museum of Cagliari and of obtaining information in regard to the antiquities of the ancient city.

The excavations were carried on about 1 kilom. from the railway station of Terranova in the locality called Acciaradolza, and were carried on with success and in such a way as to entirely exhaust the possibilities of the site. The report which is made in the *Scavi* (1895, pp. 47-66) describes the contents of 172 tombs. The great majority of the tombs were for incineration and only a few for inhumation. The heavy stones of which many of the tombs were composed being gradually let down by the shifting of the earth, in a great many cases caused the destruction of the objects enclosed in them, which were usually of a delicate and fragile nature. Some of the tombs were formed of tiles, most of them of blocks of stone, all of them placed in trenches. There was a multitude of glass vases among the contents and a number of terracottas. A few of the tombs contained ornaments in gold, such as earrings, pendants, etc.

### SICILY.

**GIRGENTI** (=AGRIGENTUM = AKRAGAS).—SICULAN VASES.—A tomb casually discovered, at the close of 1893, on Monte Sara near Cattolica Eraclea in the province of Girgenti contained eight vases of Siculan style, three of which were sent to the museum of Syracuse, and are reproduced on plate 4, of the *Bull. di Palet.* with some remarks by Professor Orsi. These vases are primitive in form and decoration, and are exactly the same in technique and coloring as those found in hundreds of tombs in the necropoli of the southeastern part of the island. Their special interest lies in their being found in the province of Girgenti. They are of yellow clay with a geometric decora-

tion in simple straight lines, especially horizontal and vertical bands. It would appear, from a comparison of these vases with those in the province of Syracuse, that the same artistic traditions were established in two very distant points of the island, several hundred kilometres apart, and this similarity is such as to lead one to conclude them to be the work of a common race. This is contrary to the tradition which seeks to establish a deep racial distinction between the Siculi and the Sicani, but historic as well as archæologic proof has recently been brought to bear upon the question in such a way as to show that these were two branches of the same people.—*BPI*, 1895, pp. 80–85.

**PALERMO.**—Professor Salinas has acquired for the Palermo Museum, of which he is director, a large leaden seal of the famous Euphemius, who revolted against the Eastern Empire, but, being unable to maintain his independence in Sicily by his own resources, finally called in the Arabs to support him. On this seal he assumes the style of King of the Romans, like the legitimate emperors.—*Acad.*, Dec. 28, '95.

**PANTALICA=HERBESSOS.**—THE SICULAN NECROPOLIS. — In June, 1895, Dr. Orsi excavated in a part of the necropolis of Pantalica. He sends a note to the *Scavi* (1895, p. 268) in anticipation of a fuller report. We will quote it: "It is known that according to the authoritative writers on topography the city of Herbessos in the province of Syracuse was located here. As the illustration of the excavations will of necessity be delayed, and may perhaps need to be preceded by new researches to be carried on during the coming year, I will here summarize what has recently been done. The main object of the work was to begin the exploration of the immense Siculan necropolis, the largest on the island, which includes between 4,000 and 5,000 tombs cut in the rock in distinct groups in a circuit of from six to seven kilometres. About 300 of these tombs were explored, belonging to four distinct groups, and of these 139 gave results, from which it was still further proved that my division of Siculan culture into three periods is correct.

The groups of tombs on the n.w. and n. belong to the second Siculan period. They yielded very few vases, but numerous bronze knives and poniards of very primitive forms. A knife with a gold nail; two gold pearls; a ring of gold and one of silver; a considerable number of primitive fibulas, were found. Here the tombs often have unusual forms: one has a central *dromos* 6 met. long, with five rooms opening off from it, one at the end and two on each side: several others have a single entrance but several rooms.



"The groups of tombs of Filiporto and la Cavetta belong to the third period, and have given vases and bronzes like those of the necropoli of Tremenzano and il Finocchito . . .

"Of exceptional importance is the discovery of the palace of the *āvaξ* of Pantalica. It is constructed in great part of megalithic masses, and hence is unique, thus far, in Eastern Sicily: it is of rectangular form (11.60  $\times$  c. 37 met.) with inner divisions forming various rooms; in one of which were evident traces of a primitive foundry, consisting of moulds and fragments of bronze. The building was at least in part utilized and altered during the Byzantine period.

"To this (*i. e.*, Byzantine) period belong four villages, with habitations dug in the rock, at different points on the mountain. That of *S. Micidiarius* I had entirely cleared, cleaned and surrounded by a wall, because it was the most interesting, not so much for its size as for its forms and for the remnants (unfortunately most meagre) of the Byzantine paintings which completely decorated its walls. That of *S. Nicolicchius* is of less distinctive form, but also contained Byzantine paintings and interesting inscriptions which are so ruined that all attempt to read them was futile."—P. ORSI in *NS*, 1895, p. 268.

**SALEMI.**—A MOSAIC PAVEMENT. — A mosaic pavement, found within the limits of the modern Salemi, is a sure proof of the ancient origin of the town, which is conjectured by Salinas to be the ancient Halikyai. The pavement has been removed in order to preserve it. The principal field—probably square—is surrounded by a dark mæander on a white ground. In the left corner is a large dark dolphin: beneath, on the right, is a nude figure, standing (head destroyed), holding in its right a chalice and in its left an object not easily identifiable. The figure is in the same dark cubes, but the outline of the legs is marked by red cubes. In the lower left corner is another dolphin. Below is, in large letters, the word XAIPE.

The work is certainly rude but original. The white ground is of the limestone called *lattimusa*, the dark cubes of a dull blue, the red is of brick. The technique is similar to that of the Christian mosaics discovered some time ago, near Salemi, which belong to the fourth or fifth century, while the present mosaic may be a couple of centuries earlier.—*NS*, 1895, p. 356. [From the description and especially the dolphins, the figure with the emblems, and the familiar Christian acclamation XAIPE, this mosaic seems to be not classic but Christian; like those found near Salemi.—ED.].

## ITALY.

## Early-Christian, Mediæval, and Renaissance Art.

**MATTEO SAN MICHELI.**—In Vasari's life of Michele San Micheli one brief reference is made to Matteo San Micheli his cousin, who is called an excellent architect and is spoken of as having executed a beautiful tomb in the church of San Francesco at Casale di Monferrato. Curious to throw light upon a good artist who had been entirely neglected by historians of art, Signor ALESSANDRO VESME undertook researches the results of which are published in the *ASA*, for July–August 1895 (pp. 274–321). In the first place, he publishes an inscription which establishes that Matteo San Micheli was born at Porlezza. The close of the inscription is unfortunately mutilated: MATHEVS EX CLARISSIMA EQVITVM | SANCTI MICHAELIS FAMILIA ORIVNDVS | PORLECIE INSVBRVM NATVS | ARCHITECTVRA STATVARIAQ. ARTE | CELEBERRIMVS | ..... R. AC EFFIGIE SVA | ..... MDXX ..... Vesme regards this artist as having been very probably the pupil of the Lombardi in Venice; that is of the sons of Pietro Lombardo. In this he follows the opinion of Promis, and supports it by further analogies of style. At the same time he points out the unmistakable similarities between Matteo's style and that of contemporary sculptors of the school of Milan.

**BERTOLDO DI GIOVANNI AND HIS BRONZES.**—The interest which has been shown in the smaller works, such as statuettes, medals, and plaquettes of the Italian Renaissance, and the large prices paid for good specimens by museums and by amateurs is being followed by more systematic study of such objects on the part of archaeologists. A noteworthy study of this character is Molinier's *Les Pluquettes*. In the *Jahrbuch d. k. d. Kunstsamml.* (1895, pp. 143 ff) Dr. WILHELM BODE gives an interesting study of the works of Bertoldo di Giovanni. Although little mention is made of him in contemporary documents, we have a sure starting point for the study of his works in several small monuments. One of these represents a battle-scene of mounted and unmounted warriors. It is mentioned by Vasari as having been made by Bertoldo and was in the possession of Duke Cosimo de' Medici. It is now in the Museo Nazionale at Florence. The Royal Museum at Vienna possesses a little bronze group representing Bellerophon with Pegasus. This group is signed EXPRESSIT ME BERTHOLDUS CONFLAVIT HADRIANUS. A third work also signed is the medallion of the Sultan Mahomed II. From these works as a starting point, the characteristics of the style of Bertoldo have been determined, and with considerable security a number of statuettes, reliefs, and medals may now be assigned to him. Of these we may mention three statuettes in the Berlin Museum: a Herakles, a St. Jerome, and a figure of unknown significance, all of

which exhibit marked traces of this artist's style. The charm of his workmanship and his dependence upon Donatello are even more evident in a bronze plaquette representing the Madonna and Angels now in the Museum of the Louvre. The medallion of Sultan Mahomed II is so individual in treatment that several other medals of interest may now be ascribed to him. Of these the most important are: a medal to Filippo dei Medici and that to A. Gratiadei. The allegorical treatment of the subjects upon the reverse sides of these medals furnish interesting monuments of the thought of the period, and in all probability have a direct connection with its literature.

CELLINO DI NESE.—SIGNOR SUPINO continues his studies in the domain of early Italian sculpture by an article in the *ASA* (1895, pp. 268-73) on *Cellino di Nese*, who flourished in the second and third quarters of the fourteenth century and worked especially at Pisa and Pistoia. Very little is known in regard to him. The monument of Cino da Pistoia now in the cathedral at Pistoia was attributed by Vasari to Andrea Pisano, to whom he also attributes the design and construction of the baptistery of the cathedral. But Vasari is wrong, for documentary evidence shows that both of these works were executed by Cellino di Nese in 1337-9. This fact was, however, already known; the only novelty of this article is in attributing to the same artist, through similarity of style, another monument—that of Ligo Amannati, who died in 1359—in the Campo Santo at Pisa. It is simpler in form, being much lower and with less decoration. On the tomb is carved the figure of Christ rising from the tomb; above it is the reclining figure of the deceased in his doctor's robes, clasping a book. Above the low round arch which surmounts the figure is a gabled tempietto which shows the learned doctor instructing his class. It would seem as if this sculptor was succeeded in 1369 as head-master in the cathedral at Pisa by Puccio di Landuccio. The paper ends with some remarks on other sculptors employed in the cathedral in his time.

JACOPO DELLA QUERCIA.—In the *GBA* (1895, p. 309), MARCEL REYMOND writes upon Jacopo della Quercia. He finds in him an inheritor of the influence of Niccolò Pisano devoted to the study of the human figure, and in this respect opposed to the tendency shown by Ghiberti to represent complicated compositions with landscape backgrounds. As in his earlier period he had reverted to Niccolò Pisano in preference to receiving instruction from his Sieneese contemporaries, so in his Florentine period he goes back to Giotto and Andrea Pisano in preference to living sculptors. These influences are seen in his reliefs about the portal of San Petronio at Bologna. In the style of his draperies he seems to be linked with the Burgundian and



Flemish school of sculpture, whose influence at the beginning of the xv century was prevalent throughout Europe.

It seems rather strange that not even a passing mention is made in this article of Quercia's masterpiece, the beautiful figure of Ilaria in the cathedral at Lucca.

**TINO DI CAMAINO.**—I. B. SUPINO has a paper, in the *ASA* (1895, pp. 177-87), on the works of *Tino di Camaino*. He was a member of the Pisan School of Sculpture, and was one of the most prominent pupils of Giovanni Pisano. His work is principally in the first quarter of the century and it consists of sepulchral monuments in Pisa itself, in Naples and in Florence.

**A PORTRAIT OF PETRARCH.**—In the Vatican codex No. 3198, belonging to the famous family of Fulvio Orsini, is a portrait of Petrarch. The manuscript itself purports, in the inscription, to have been copied from the original manuscript by Petrarch in the city of Padua some time during the fifteenth century. The special interest of the portrait lies in the probability that it is not an imaginary portrait executed at the time of the manuscript, but copied at that time faithfully from an original contemporary portrait. Msr. Cozzi-Luci, who publishes the portrait in a letter addressed to the well-known student of Petrarch, Pierre de Nolhac, brings forward several reasons for believing that we have here no conventional portrait but one taken from life. One of the proofs is the presence of a prominent mole just below the nostril. M. de Nolhac shares with the writer the opinion that it is a copy of an earlier work which is now lost.—*ASA*, July-Aug. 1895, pp. 238-42; *Cf. RC*, 1895, No. 51.

**FRESCOS BY LUINI.**—In the church of Marcote, a little village on the bank of lake Lugano, have been discovered some frescoes attributed by certain critics to Bernardino Luini.—*CA*, 1895.

**RAPHAEL STUDIES.**—Two young investigators have thrown considerable light upon the development of the style of Raphael and the relation in which he stood to his pupils. The first of these, WILHELM VÖGE, in a monograph entitled *Raffael und Donatello*, shows the inspiration which Raphael received from the Paduan works of Donatello. The earliest of the paintings of Raphael in which this relationship is seen is the Madonna Tempi in the Munich Gallery. This Madonna is here related to Donatello's relief in the tympanum of the shrine of Sant Antonio of Padua. Raphael's paintings in the *Stanze* show a still closer relationship to Donatello, as for example, the three figures to the right on the upper step in the *School of Athens* seem to have been inspired by Donatello's relief of the *Discovery of the Heart*. So also, do the *Incendio del Borgo*, the *Disputa* and the *Worship of the Golden Calf* show striking correspondence with individual figures and groups in



the same Paduan reliefs. In fact, the dramatic element which appears in Raphael's Roman frescoes seems to have been due largely to his study of Donatello.

HERMANN DOLLMAYR, in an article entitled *Raffael's Werkstatt* printed in the *Jahrbuch* of the Museum of Vienna, has made a careful study of the pupils of Raphael. In the early years of Raphael's Roman period he seems to have been assisted exclusively by *Giovan Francesco Penni* and *Giulio Romano*. Only when he began his work for the *Loggie* did the circle of his assistants begin to widen. Beside *Giovan Francesco Penni* and *Giulio Romano* now appear *Giovanni da Udine*, *Perino del Vaga*, *Pellegrino da Modena*, *Vincenzio da San Gimignano* and *Polidoro da Caravaggio*. In the first two *Stanze* the assistance of Penni and Giulio Romano seems to have been confined to the painting of architectural and monumental details. In the *Expulsion of Attila*, especially in the landscape, is seen the work of a pupil which here is that of Penni. *Giovanni da Udine* who was formerly named in this connection is not to be thought of. In the third *Stanza* the work of the pupils was more extended. Dollmayr assigns the *Madonna of François I* in the Louvre to the combined authorship of Penni and Giulio Romano, the *Madonna dell' Impannata* in the Pitti to Penni alone, to whom he also assigns the *John Baptist* in the Uffizi, the *Virgin with the Crown* in the Louvre, and the *Madonna di Monteluca*.—*Kunstchronik*, 1896, p. 314.

ITALIAN PAINTING UPON FURNITURE, XIV TO XVI CENTURY.—In the *Mon. et Mem., Acad. Inscrit.* (t. i. p. 203), M. EUGÈNE MÜNTZ makes a special study of Italian paintings upon boxes and furniture from the fourteenth to the sixteenth century. The article treats especially of marriage-chests and of rectangular, circular and polygonal *deschi da parto*, a class of painted panels to be studied in connection with the marriage-chests. The Italian practice of painting furniture began in the fourteenth century. Cennini, in his treatise on painting, gives a chapter on the decoration of boxes, small and large. At Genoa, this practice was common in the fourteenth century. Some of the boxes from this century still survive. In the fifteenth century, we find artists, such as Dello Delli, Paolo Uccello, Pesello, Matteo de Pasti, devoting their attention to this style of work. Even Leonardo da Vinci painted a shield for a peasant, and Francesco Francia did not disdain to paint the harnesses of horses. Of painted furniture the place of honor belongs to the *cassoni* or marriage-chests. In 1876, Gottfried Kinkel, in his *Mosaik zur Kunstgeschichte*, catalogued twenty-seven of these chests. This number to-day can be very largely increased, and there is hardly an important museum without an example. The subjects painted upon these chests were rarely taken

from the New Testament or the lives of the saints. Of this class, Kinkel enumerated only the Birth and the Marriage of the Virgin, and the Virgin giving her girdle to St. Thomas. From the Old Testament we find the history of David, of Susanna, of Esther and Ahasuerus. Mythology and ancient history are much more abundantly represented in such subjects as the Rape of Europe, the Story of Vulcan, Mars and Venus, the History of Pasiphae and Theseus, the Departure of the Argonauts, the Story of Perseus, Narcissus, Theseus and Ariadne, subjects from the *Iliad*, the Siege of Troy, the Trojan Horse, Ulysses and Penelope; subjects from the Aeneid, Rape of the Sabines, the Story of Lucretia, of the Vestal Tuccia, of Virginia, of Mucius Scaevola and Horatius Cocles. The Middle Ages and the Renaissance also provided subjects for these chests, such as: the Countess Mathilda giving a badge of office to the Commander of her Troops, the Marriage of Adimari Ricasoli and the triumphs of Petrarch.

The circular and polygonal panels, which are now being studied as a class of objects related to the marriage-chest, represent such subjects as the Meeting of the Queen of Sheba and Solomon, the Judgment of Solomon, the Last Judgment, the Judgment of Paris, the Abduction of Helen, the Triumph of Love; and a few genre subjects such as the Skirmish, the Serenade, and the playing of the game called *La Civetta*. In the sixteenth century, painted furniture continued to be produced and to occupy the attention of artists, such as: Pontormo, Andrea del Sarto, Bacchiacca, Granacci. Organs, musical instruments, even biers, were decorated with paintings. No less an artist than Giorgione made a specialty of decorating marriage-chests, armor, and shields. He usually drew his subjects from Ovid. The paintings upon furniture had to compete with sculptured wood, on the one hand, and with inlaid wood, on the other, and were finally overcome by them. The circular and polygonal panels in their turn were replaced by painted faience.

**PHOTOGRAPHS.**—The Italian photographers continue their good work in photographing the artistic products of the past. At Rome, Anderson has recently reproduced the paintings by Pinturicchio as well as other paintings and manuscripts in the Vatican. In Florence, Alinari has recently published a large series of photographs from Padua, Modena, Parma and northern Italy; while Brogi has completed his collection of important paintings in the museum at Naples. —*CA*, 1895, p. 322.

**BOLOGNA.**—The restorations at the Public Gallery of Bologna have been recently completed. The diptych by Giotto has been completed by the addition of the central panel of the Madonna, which for many years has been at the Museum of the Brera. There has

been placed on exhibition a large polyptych by Simone del Crocifisso, and a S. Sebastian by Antonio Bartolommeo Maineri, which throws some light upon the authorship of the Martyrdom of S. Sebastian in a lateral chapel of S. Petronio. In the attributions of the pictures, those of Morelli have been followed as far as possible. In the church of S. Giacomo Maggiore, the altar of the Bentivoglio chapel has been cleaned, so that the fine painting of Francia is well brought to view.—*CA*, 1895, p. 198.

**TERRACOTTA REPRODUCING A COMPOSITION. BY MANTEGNA.**—A great part of the charm of the houses of Bologna in the fifteenth and sixteenth centuries, is due to the ornamental terracotta friezes, cornices, and capitals which were utilized by the architects of this period. This custom was in vogue as early as the thirteenth and fourteenth centuries. The Renaissance transformed the style about the middle of the fifteenth century. One of the most famous artists who furnished models and designs for this kind of work was SPERANDIO of Mantua, who himself modelled in 1479 all the terracottas of the façade of the Santo. The most important of all Renaissance terracotta is the frieze under the windows of house No. 123 in Borgo San Pietro, which reproduces the famous engraving of Mantegna—the Fight of the Water-gods, which was one of his most spirited compositions. It omits, however, two figures, one being that of Neptune.—*ASA*, 1895, p. 229.

**A NEW MONUMENT BY ONOFRI.**—The sculptor VINCENZO ONOFRI is regarded as one of the most skilful modellers in terracotta in the School of Bologna at the end of the fifteenth century. His works hitherto known are: (1) the tomb of Bishop Nacci in San Petronio at Bologna (1470–80); (2) the holy sepulchre, also in San Petronio under the organ; (3) an altar-piece with the Virgin and two saints in the church of the Servi (1503); (4) a bust of Beroaldo in San Martino (1504). Sig. RUBBIANI published in the *ASA* (July–August, '95, pp. 243–46) a new and important monument by him which he discovered in a church of the fourteenth century, the Madonna del Poggio, near Persiceto. This monument is that of Antonio de Busi who died in 1503 and whose family erected this tomb to him in 1506. It is in terracotta and without doubt was originally painted and gilded. It is now made to look more like stone than terracotta by the gray wash; otherwise it is in perfect preservation. The sarcophagus is almost an exact reproduction, in all its details, of that of the Nacci tomb, so that its authorship is undoubted, though the monument itself is unsigned.

The monument consists of three sections. Below are two genii ending in double dolphin-tails and holding the shield of the Busi family. Its wedge-like base supports a frieze upon whose architrave is the inscription. Upon the cornice of this frieze rests the sarcophagus upon two



claw-like feet between which is spread a winged shell. Upon the front of the sarcophagus, within circular medallions, are four figures of prophets: Enoch, Elijah, Moses, and Jeremiah. On the sarcophagus rests a figure of the deceased with hands crossed, and in the circular niche in which the sarcophagus is placed is a fresco.

**BRESCIA.**—**SCHOOL OF PAINTING.**—In the *JK* (1896, pp. 19–42) EMIL JACOBSEN makes a thorough study of the School of Brescia. He considers in succession the works of Vincenzo Foppa the elder, Vincenzo Civerchio, Floriano Ferramola, Vincenzo Foppa the younger, Gian Girolamo Savoldo, Girolamo Romanino, Alessandro Bonvicino called Moretto da Brescia, Calisto da Lodi, Giulio Campi, Lattanzio Gambara, Giovan Battista Moroni and Luca Mombello.

**FLORENCE.**—**ANDREA VERROCCHIO IN THE SERVICE OF THE MEDICI.**—FABRICZY has an article in the *Archivio storico dell' Arte* (1895, pp. 163–76) on the subject of Verrocchio's works executed for the Medici family during the early part of his career. Fabriczy calls attention to two early documents which assert Verrocchio to have been one of the pupils of Donatello. Although this fact is not alluded to by Vasari, it can hardly be questioned. Of the works mentioned by Vasari as among the earliest executed by this artist are a number of goldsmith works. None of them, however, appear to have been executed before the year 1478, when Verrocchio was already forty-three years old. The author calls attention to documents proving that in 1461 the *Opera* of the cathedral of Orvieto sent to Florence and Siena for drawings for the chapel, and among the designs presented and paid for were three by Desiderio da Settignano, Giuliano da Majano, and Andrea del Verrocchio. It would appear, therefore, as if Verrocchio had done, at that time, work which entitled him to rank among the most important sculptors. This is proved beyond a doubt by the commission to him in 1464–65 by Pietro de' Medici for work connected with the tomb of his father, Cosimo. Already, then, at this date Verrocchio was working for the Medici family. How many works he executed for them between that time and the year 1495 we can judge from the list of them which was furnished by the artist to the family shortly after their expulsion from Florence in that year. This document, of which a copy is preserved, is interesting not only on this account, but because it authenticates the works thus far attributed to Verrocchio only on the authority of Vasari, and also makes known certain other works of his which had been previously unknown. The document enumerates: (1) David with the head of Goliath; (2) a Nude Figure; (3) a Child in Bronze with three bronze heads and four marble lion-heads; (4) a marble figure spouting water; (5) composition in relief; (6) all the heads



above the doors of the court of the Palazzo Vecchio; (7) portrait-head of Lucrezia de' Donati with its wooden frame; (8) a standard for Lorenzo's tournament; (9) a female figure in relief for the decoration of a helmet; (10) a painted standard for the tournament of Giuliano; (11) the tomb of Cosimo at the foot of the high altar in San Lorenzo; (12) the tombs of Piero and Giovanni de' Medici; (13) the cutting of eighty letters on serpentine marble in two circles on the above tombs; (14) twenty masks of natural size; (15) the decorations for the fête of Duke Galeazzo. This fête probably was that of March 1471, when Duke Galeazzo, Maria Sforza, and his wife Bona of Savoy came to Florence. In regard to the bronze David mentioned under No. 1, it is evidently the statue now preserved in the National Museum. No. 2 is the torso of Marsyas in red marble which was given to Verrocchio to restore by Lorenzo de' Medici. No. 3 is a Cupid strangling a dolphin on the fountain of the first court of the Palazzo Vecchio. No. 6 refers to the restoration of eight ancient heads. In regard to No. 7, the suggestion is made that a relief in the Berlin Museum attributed by Bode to the workshop of Verrocchio may be this very work. It is only from these documents that we know that this artist executed the tomb of Cosimo de' Medici at San Lorenzo, while it was already known that he carved the monuments of Piero and Giovanni. No. 14 relates to the practice, which was made popular by Verrocchio, of taking casts of the heads of persons immediately after death; a custom which became by his means popular and led to strong realism in portraiture.

THE SO-CALLED SKETCHBOOK OF VERROCCHIO.—The number of drawings in public and private collections of Europe which may be attributed to Italian artists of the xv century is not a large one. Considerable importance has therefore been given to the collection of drawings which has passed under the name of the Sketchbook of Verrocchio. These drawings are twenty-five in number, of which twenty-one remain in French collections, two are in the British Museum, one in the Royal Collection of Engravings at Berlin, and one in the Academy of Art at Hamburg. In 1882, Bode called attention to the weak character of these drawings and explained them as rapid sketches of the restless artist. Morelli in his book upon the Galleries of Munich and Dresden called in question the attribution of these drawings to Verrocchio, and later in life attributed them to *Francesco di Simone Fiorentino*. When these drawings are compared with undoubted drawings of Verrocchio and especially with the angel-head in the Uffizi, the difference in character becomes strongly marked. When we go further and examine the writing contained upon many of these drawings, it becomes still less possible to assign them to Ver-

rocchio. The author of these drawings was in great measure a copyist who drew his designs from various works of sculpture and painting. He belonged within the circle of Verrocchio's influence, but his name cannot yet be definitely determined. It seems possible, however, to point out a sketch of a *putto* which seems to be the original design for the little Christ which appears upon the tabernacle in *S. Maria di Monteluce* near Perugia. A closer study of other works may enlarge our knowledge of this secondary artist of the school of Verrocchio.—GEORG GRONAU, *JK*, 1896, pp. 65-72.

PIERO DI COSIMO.—In the *JK* (1896, pp. 42-64) HERMANN ULMANN gives a very thorough study of the works of Piero di Cosimo. The influence which this artist had upon such painters as Fra Bartolommeo, Albertinelli, Andrea del Sarto and Jacopo Pontormo, as well as upon Francia Bigio, Ridolfo Ghirlandaio and Bugiardini, make of him an important factor in the development of the Florentine school of painting. The object of this study is to place as far as possible the works of Piero in a chronological series, to picture his artistic development, and to define the relation in which he stood to his older and younger contemporaries.

THE VENUS OF LORENZO DI CREDI.—This picture once belonged to the Medici villa at Cafaggiolo. In 1869 it was sent to the Uffizi where it has remained partially cleaned and for the most part covered with black varnish. The picture has now been restored in such a way that its original brilliancy is brought to light. Sig. Ridolfi believes that it was a study for a picture which Lorenzo Magnifico intended for his villa at Cafaggiolo. In the friendly competition between Botticelli and Lorenzo di Credi, Botticelli secured the order. The Venus of Botticelli is now in the Museum of Berlin, and from this contest resulted the Birth of Venus preserved in the Uffizi after having been long at Cafaggiolo. The Venus of Lorenzo di Credi is almost full-face, covered with light transparent drapery and of a design which shows a serious study of nature. The distinguished Director of the Museum at Florence is to be congratulated upon this interesting restoration.—*CA*, 1895, p. 331.

INVENTORY OF COSIMO I.—At the sitting of the *AIBL* of April 26, '95, M. EUGÈNE MÜNTZ completed his preceding communications on the collections of antiquities formed in the XVI century by the Medici. He called attention to an inedited inventory drawn up on the death of Cosimo, first grand-duke, an inventory which gives a list of a series of statues, basreliefs, and fragments of all kinds gathered together by this zealous collector.—*RA*, Aug. '95.

RESTORATION OF THE MOSAICS OF THE BAPTISTERY.—M. GERSPACH writes from Florence to the *RAC* (1896, p. 63): The mosaics of the

vault of the baptistery of San Giovanni are soon to be restored. Three times already they have been in danger and restorations have been necessary, the last of which was made in 1483. The bad quality of the cement was a cause of these damages, but it was not the only cause. At the summit of the vault there was an opening, like in certain ancient temples, through which the rain-water filtered between the masonry and the cement and ended by detaching parts of the mosaics. In 1550 the opening was replaced by a glass skylight. The present work will not be done by contract, but will be executed by a gang of state mosaicists; it will be of long duration.

**TOMB OF DONATELLO.**—Donatello, who executed so many tombs for others, has remained since 1466, without a tomb for himself, in the church of San Lorenzo at Florence, near the superb monument executed by Verrocchio for Giovanni and Piero de' Medici, sons of the elder Cosimo. Donatello expressed the desire to be buried there in the midst of his works and by the side of his great friend Cosimo, the father of his country. Donatello at last is to repose beneath a monument. The enterprise has been confided to Sig. Romanelli. The sculptor has represented the illustrious man extended upon his bier, and has drawn his inspiration from the style of the master as has also the architect, Sig. Dario Guidotti.—*CA*, 1895, p. 331.

**UFFIZI MUSEUM.**—Mr. ARTHUR N. WALKER, an Englishman, born and brought up at Florence, has presented to the Uffizi Museum the following paintings: TINTORETTO, Leda, a painting which belonged to the collection of the Duc d'Orléans. SALVATOR ROSA, a landscape, and Job. GUIDO RENI, Susanna surprised by the elders (also from the Orléans collection). The Madonna of the Snow, and two Saints (executed for the church of Santa Maria Corteolandiniana of Lucca). HUYSUM, flowers and fruits. PAOLO VERONESE (or his school), Adoration of the Magi.—*CA*, 1895, p. 331.

**GENOA.**—A BYZANTINE CROSS.—The Cathedral of Genoa contains in its treasury a Byzantine cross which was given to it in 1466 by one of the Zaccaria family, a member of which captured it at the taking of Phocaea in 1308, according to the account of Ramon Muntaner, who was present at the capture of the city. This cross was famous even then as containing a relic of the true cross, which according to the legend had been removed from the cross itself by St John the Evangelist. The cross originally belonged to the church of Ephesos. The inscription which decorates its face reads as follows: *Bardas caused this divine emblem to be made; Isaac Archbishop of Ephesus, caused it to be restored after it had been ruined by time.* The Archbishop here mentioned appears to be a famous prelate, who was the spiritual adviser of the Emperor Michael Palaeologos, and who died in 1288. The



artistic side of the cross is the back, upon which are five medallions, each with a bust in relief of Christ, of the Virgin, of the archangels Michael and Gabriel, and finally of St. John the Evangelist, the patron of the church of Ephesos. Professor Schlumberger, who illustrates this cross, regards it as having been entirely made over by Isaac, and therefore to represent the Byzantine style of the close of the thirteenth century.—*Mon. et Mem. Acad. Inscrit.* II, pp. 131–36.

**PADUA.**—RE-COMPOSITION OF THE ALTAR OF DONATELLO.—In an elaborate article in the *Archivio storico dell' Arte* (1895), CAMILLO BOITO undertakes to put together, as they originally stood, the statuary which formed a part of the altar of Donatello. There being not a trace left of their setting—not a moulding or ornamentation or any drawing of them—no attempt is made to reconstruct the architecture. The fact remains that about thirty works of sculpture, either statues or bas-reliefs, many of them executed by Donatello, and all of them planned by him for the high-altar of Sant Antonio, were together between 1450 and 1579. At present, though they are dispersed throughout the church, all these sculptures still remain and form the most important and grandiose composition of the fifteenth century. Critics have lamented that it is no longer possible to obtain a clear idea of the way they were put together. The old altar with its statuary was pulled to pieces between 1579 and 1651.

The bronzes awarded to Donatello by the administration of the church were twenty-nine in number. The documents date from between 1446 and 1449, but already in 1444 Donatello, immediately after his arrival in Padua, had begun work on the Crucifixion, which was not ordered like the later works for the altar. In carrying out this work, Donatello was assisted by a number of subordinates, and the names of these men are given by the author. The assistance which he received was made especially necessary by the fact that in six years he was obliged to model, cast, clean, gild and silver the sculptures of the altar, besides executing the colossal statue of Gattamelata. The works which Boito undertakes to utilize in the reconstruction are the following: (1) seven statues of the Virgin and Saints; (2) the Crucifixion; (3) bas-reliefs of the miracles; (4) Ecce Homo from the ciborium; (5) Pietà; (6) twelve angels; (7) four symbols of the Evangelists; (8) Deposition, carved in stone. The total is thirty-one. The altar as it was seen by Morelli's *Anonimo*, and as it has been at present reconstructed, presents three horizontal zones of sculpture. The first and lowest zone, formed entirely of works in bas-relief of medium size, entirely devoid of perspective lines, comprises the *Pietà*, the *Twelve Angels*, the *Four Symbols of the Evangelists*, and the *Deposition*. The second or middle zone is all in low-relief with architectural and per-



spective lines, and includes the *Four Miracles* and the *Ciborium*. The upper zone, formed entirely of isolated almost life-size figures, consists of the *Virgin and Saints*. The only piece of sculpture which is left out in this arrangement is the *Crucifixion*. This work was executed for the old high-altar before the plan for the new altar had been confided to Donatello, and it seems probable that when the new altar was constructed the *Crucifixion* was removed from it, and placed high up on the central arch of the tribune. The article closes with a discussion of the original position of the old high-altar and of Donatello's high-altar, and with some hints in regard to the probable architectural features of the latter.

**PAVIA.**—In the church of *Pancarana nell' Oltrepo* (in the Province of Pavia) have been brought to light three frescoes representing the Baptism of Christ, the Annunciation, and the Madonna and Child. The first bears the inscription: 1506 BERNARDINUS DE RUBEIS PINXIT DIE XX JUNI. Bernardinus de Rubeis is the Latin for Bernardino di Rossi, a painter held in high estimation at Pavia.—*CA*, 1895, p. 313.

**RAVENNA.**—The competent commission which has been consulted on the restorations which should be made in the buildings of Ravenna proposed the following: *San Giovanni in Fonte* (the Baptistery), v century; mosaics, stucco and the partially buried columns. *San Vitale*, vi century; mosaics. *San Giovanni Evangelista*, v century; mosaics, frescoes by Giotto. *SS. Nazario e Celso* (Mausoleum of Galla Placidia), v century; mosaics. *Santa Maria in Porto fuori*, xi century; frescoes of Pietro da Rimini, pupil of Giotto. The commission also asks that the State acquire the ruins of the palace of Theodoric which was destroyed by Charlemagne.—*CA*, 1895, p. 303.

**ROME.**—**TOMBS NEAR THE COLISEUM.**—Throughout the whole area excavated around the Coliseum in which were made the discoveries reported on page 281, tombs of different periods were found. They are at different levels; some on the very level of the ancient road of the amphitheatre, others of higher level, even as high as two metres above the road-bed. They are formed of tiles and covered by caps. Nearly all of these tombs were broken through on account of the serious disturbances of the ground. A few only contain some remains of bones and a vase. Some of the tiles forming these tombs were stamped and came from ancient buildings that had been destroyed. Among the latest tombs that are on the highest level, was one in whose front was a marble slab with the following inscription:

HIC EST LOCVS FOR  
TVNATI ET LVCIE IN QVO  
IACET FILIA · EORVM GEM

MVLA QVI VISIT · AN · X · ET  
 QVI HVNC LOCVM BIO  
 LABERIT ABET PARTE CVM IVDA

This formula of imprecation with which the inscription closes, menacing the violator of this tomb with the punishment of Judas, shows its period to be that of the seventh century. In earlier inscriptions of the fifth and sixth centuries the prayer that the tomb be not violated is never followed by any imprecation. In the seventh century this very imprecation is found in a number of inscriptions with several changes in the wording of it: such as, *habeant partem cum Juda*, or, *partem abeat cum Juda traditore dni nostri Jesu Christi*, or, *abeat portionem*, etc. It is probable that the greater part of these tombs were connected with the church that arose on this site and of which no traces remain.

FRESCO.—At the point where the large group of these tombs was discovered there was found in the foundations of the hole a large rectangular mass of travertine, which partly preserves its coating of plaster, on which is a fragment of fresco of about the eighth century representing two saints with circular nimbus. They are robed in long tunics, decorated with the Greek crosses and covered with the *pallium*. Each holds his right hand raised to his breast: the figure on the right holds a crown, and the other an open book on which is written: *INITIVM SAPIENTI* which is the beginning of the phrase *initium sapientiae timor domini*. The outer sections of both figures near the edges of the stone have both disappeared so that not much more than half of the figures remains. In the new *Via dei Serpenti* there was found a curved wall which evidently formed the apse of a small church opposite arches forty-four and forty-five in the Coliseum. On it still remains part of the fresco-painting. In the middle of the composition was a figure seated on a rich marble throne which appears to represent the Virgin holding the Child, but only a small part of the lower section of the figure remains, together with the left side of the throne which is decorated with mosaics in the Giottesque and Cosmatesque style. There kneels by the side of the throne the small figure of a monk with hands raised in supplication, which is evidently the portrait of the individual who caused the painting to be executed. Next to him is a figure, slightly under life-size, of a bearded saint in monastic costume (probably representing S. Benedict) which closes the composition on that side and for which there must have been a corresponding figure on the other side of the throne. The style is that of the fourteenth century.—*BCAR*, July–Sept., 1895, pp. 121–26.

PANORAMAS OF THE CITY IN ABOUT 1560.—The April–June No. of the *Bullettino* is almost entirely occupied by an article by Professor

LANCIANI on a Panorama of the City of Rome in about 1560, which is reproduced in a long folded plate over six feet long. The drawing, here reproduced in facsimile and in the same size as the original, belongs to the Sutherlands in the Bodleian library at Oxford. It forms a part of the wonderful collection of drawings, engravings and other illustrative material which was begun in 1796 by Alexander H. Sutherland to illustrate Clarendon's *History of the Rebellion*, and Burnet's *History of his Own Times*. At Sutherland's death in 1821 his collection had reached the number of ten thousand drawings. It was still further increased by his widow who before the year 1837 had nearly doubled it. The drawings that refer to Rome are to be found in the illustrations to Burnet on fol. 95, vol. 4. There is a pen-drawing, one metre long by twenty-five cm. high, which gives a panorama of Rome from Monte Mario, looking southward, beginning at the end of the Aurelian walls at the Gardens of Sallust, and ending on the right with the Belvedere of Innocent VIII. Of especial interest are the Aurelian walls on the Janiculum and the Leonine walls with their eight towers. The new St. Peter's is hardly begun and the tower of the old basilica still stands. The ancient monuments best drawn are the baths of Diocletian, the aqueducts, the Temple of the Sun on the Quirinal, the columns of Trajan and Marcus Aurelius, the Coliseum, Castor and Pollux, the Pantheon, the pyramid of Cestius, and the towers of the Conti and the Milizie. Of far more importance are the details between the foot of the hills and the left of the Tiber. This panorama is attributed to Wyngaerde.

In the same place (vol. 4, fol. 95) is a second pen-panorama, only 1.33 metres long and 29 cm. high, taken from the top of the Janiculum above the church of S. Pietro in Montorio. It begins on the left with S. Onofrio and ends along the Via Portuense. Special prominence among the ancient ruins is given to the mausoleum of Hadrian, the nymphaeum and the gardens of the Pincian, the Pantheon, the column of Trajan, the basilica of Constantine, the Coliseum, the vaults of Severus on the Palatine, Castor and Pollux, the nymphaeum of the Licinian gardens, the aqueducts, and the Trasteverean walls; besides, this panorama is of extraordinary importance because of the details of the churches, palaces, and towers of Rome in the sixteenth century.

The third panorama, 1.28 metres long and 14 cm. high, is to be found on fol. 328, of vol. 2. It is taken from the top of the Aventine hill at Santa Sabina. It is in pen and ink, like the others, with some slight shading, and it is important for a minute delineation of the ruins on the Palatine from S. Anastasia up to the Septizonium. It begins on the left with *S. Maria in Trastevere* and the Ponte Sisto, and ends on the right with the old abbey of S. Saba. There should be



particularly noticed the following buildings: the *Temple of Matuta*, that of *Fortuna Virilis*, the Janus of the Forum Boarium, *S. Maria in Cosmedin*, *S. Anastasia*, and *S. Gregorio* which was not yet ruined by restoration.

The fourth panorama (which is published in the *Bullettino*) is on fol. 96, of vol. 4. It is 1.97 metres long and 197 mm. high, and has for title *Tutti Roma*. The Sutherlands, through some error, cut it into two parts, which can, however, be exactly joined together. Its author is undoubtedly Antonio Van den Wyngaerde, known among the Spaniards as *Antonio de las Vinas*, who was born at or not far from Antwerp and was admitted into the corporation of painters of that city as a free master. He distinguished himself during the first half of the sixteenth century as the designer of thirty-three panoramic views of Spanish cities, which are now in the S. Kensington Museum together with a large series of topographic drawings of London and its neighborhood, of Rome, and of several Dutch cities. Another group of his panoramas is in this very Sutherland collection. Some of his drawings are signed and bear the date 1558, which is the year of his journey to London. Later on, he went to Spain and continued this kind of work, so that drawing and painting panoramas became his specialty.

Through a study of the artist's movements it results that his panoramas of Rome could not have been executed before 1558. On the other hand, in his panoramas there is no trace of the works undertaken by Pius IV in 1563 at the baths of Diocletian, or of those begun by him in 1561 for the new Porta Pia, so that the panoramas must have been executed between these two dates. Wyngaerde's point of view in this panorama is that corner of the baths of Constantine on the Quirinal where in 1711 the Rospigliosi family built the wing of their palace occupied by the stable. The panorama is not complete, lacking twenty degrees out of the three hundred and sixty, beginning at the southeast corner of the baths of Diocletian and ending near *S. Maria Maggiore*. The design is not made goniometrically but with free hand; though it is extremely exact. Professor Lanciani, without going into every detail of the panorama, takes up the principal points that are best illustrated. First a group in the foreground which he mentions as that of *S. Agata dei Goti*, in regard to which Lanciani cites historic facts, doing the same also for the *Torre delle Milizie* which belonged in the middle of the sixteenth century to the Conti family. Prominent in the foreground is the palace of Bernardo Acciaiuoli whose history he illustrates, and opposite to it is the church of *S. Silvestro*. In connection with the drawing he had given of the Temple of the Sun on the Quirinal, Lanciani takes occasion to further



contradict Professor Huelsen's theory that this temple was not in Villa Colonna but at *S. Silvestro in Capite*. He seeks to demonstrate that the building on the site of S. Silvestro could not have been the Temple of the Sun because it is in its style anterior to the period of Aurelian. He strengthens his argument not only from artistic reasons (such as the use of rings between the dentils in the structure at S. Silvestro, which is characteristic of the buildings of the time of Domitian), but he also shows that such a position is in his opinion topographically impossible if account be taken of the drawing of these structures by Andrea Palladio. Lanciani approves of the conjecture of Palladio that the structure at S. Silvestro was a garden surrounded by porticoes on all four sides; and he recognizes in it the *horti largiani* of this region of the city, and compares it to the Pompeian portico-gardens of the ninth region of the city, which are almost identical in plan. This is the detail to which Lanciani gives the greatest attention in his discussion of the plan. This drawing also throws light upon the exact situation of different mediæval and renaissance structures that were erected among the ruins of the baths of Constantine: such as the houses of Pomponius Laetus and Platina, and the church of *S. Salvatore de Corrintis*. Lanciani closes with some notes on the street which led from the baths of Constantine toward those of Diocletian and the Porta Collina, which though it was constantly in use through the middle ages was broken up by the ruins of ancient buildings and the irregularity of the new structures, and was entirely remodelled in 1561 and the following years by Pius IV shortly after this drawing was made.—*BCAR*, 1895, April-June, pp. 81-109.

EARLY COPIES OF ANCIENT WALL-PAINTINGS IN ROME.—In a recent number of the *BCAR* (1895, pp. 165-292), PROFESSOR LANCIANI has an article entitled *Le Picturae Antiquae Cryptarum Romanarum*. It is the result of his studies of the ancient material still inedited regarding the early drawings and reproductions of ancient paintings in Rome. He starts with the study of the manuscript in the Corsini palace which formerly belonged to the Corsini library and bears the title *Disegni di pitture antiche*. It consists of 169 sheets which contain drawings from the hand of the well-known designer Gaetano Piccini, who worked during the course of the seventeenth century, and executed this series of drawings for the well-known antiquarian Ficoroni. The drawings in this volume are almost duplicated in those made also by Piccini and now in the Topham collection at Eton. Starting from this beginning he gives a catalogue of seventeen manuscripts, with drawings of frescoes, mosaics, and pavements, made almost all of them for or by Pietro Sante Bartoli and Francesco Bartoli his son. They reproduce a large part of the manuscripts discovered in Rome from the middle

of the seventeenth to the early part of the next century. The principal collections which he mentions are the magnificent Bartoli-Caylus volume in the *Bibliothèque Nationale* in Paris, the Victoria manuscripts at Windsor, and the Topham collection at Eton. Although Lanciani's work is rendered extremely difficult from the false attribution of a great many drawings, and the strange confusion of ancient buildings, he has here undertaken to give a catalogue of the manuscripts of drawings thus preserved, dividing them up under the various regions of Rome, describing the subjects represented, often quoting the contemporary account, and giving plans and even illustrations of the buildings in which some of them were found, as well as useful references to other works in which these paintings and mosaics are described or published.

#### DESIGNS FOR THE DECORATION OF THE LOGGIA OF THE VATICAN.

—In the Gatteaux collection of the Louvre there are some five designs covering both sides of two plates and the face of a third, designated (under the numbers 1533–1537 of the catalogue) as copies of Raphael's arabesques from the Loggia of the Vatican. Eliminating the above number 1533 (which in reality is not from the Loggia and is consequently excluded from this study), it is believed that it can be established (1) that the four others are not copies but originals; (2) that their execution is not posterior to that of the Loggia, but that they served as models to the artists, who under the direction of Raphael executed the famous decoration of the Vatican. This point established, we shall further attempt to show that the attribution to Perino del Vaga is highly improbable.

Below is a short description of the designs: 1534—The first pilaster of the Loggia; second, the first half-pilaster with its base and the division of the first pier of the arcade. 1535—First, the upper half of the four pilasters; second, the lower part of the fifth; third, the base of the seventh half-pilaster. 1536—First, the two lower thirds of the sixth pilaster; second, the base of the eighth. 1537—First, the second pilaster; second, other ornaments of the Loggia. These designs are accompanied by a number of descriptive notes relative to the color, the nature of the object represented and the disposition of motives. At the top of one pilaster the word *finito*; the words *verde*, *rosso*, written at the right side of different parts of the *rinseau*; on the face of certain ornaments very small letters scarce distinguishable, the words *cameo*, *perla*, indicate the nature of the work. In the middle of one of the pilasters is represented the sacrifice of a bull. The motives on the right and left are repeated symmetrically, only one side of the pilaster is represented in the design. In the half thus shown the artist has placed the principal motive, the bull, indicating

that in the execution the figure ought to be on the other side; thus *Il toro va di qua*. If one admits that the designs are copies executed after the Loggia he must suppose extreme care for exactitude on the part of the copyist. How then shall he conciliate with such care the numerous differences of detail which are noticeable between the designs and the paintings of the Loggia?

That the author of the model of arabesques should modify in the execution certain details of the sketches is very natural; but it is much less natural that the copyist who has shown great care in his notes to reproduce the smallest peculiarities of the original should take licences which would take too long to relate.

We know that the texts establish the fact that Raphael and Giovanni da Udine were the authors of these arabesques. Pierino is nowhere mentioned, and the same texts give us to understand that Raphael had only the general charge of the works, while Giovanni da Udine was effectually in charge. Vasari even praises Giovanni for the "design, coloring and *invention* of these ornaments." These texts enable us to recognize in Giovanni the only possible author, for the sketches in the Louvre cannot be attributed to Raphael. If any one should suggest that Pierino del Vaga when working at the Vatican might have taken Giovanni's place in certain portions of his task, we may reply that these sketches correspond to a considerable portion of the Loggia, and if we put the execution of the Loggia as late as 1517, Pierino del Vaga, being only sixteen or seventeen years of age, was still too young to have been put in charge of the work and to have furnished its design.—*CA*, 1895, p. 205.

**SUSA.**—A gentleman of Susa in rebuilding his house has been fortunate enough to discover interesting frescoes of the XIV century. They represent the Massacre of the Innocents, the Entrance of Christ into Jerusalem, and the beheading of St. John the Baptist. The same neighborhood has furnished mural paintings of the XIV and XVI centuries. These frescoes will probably be placed in the local museum.—*CA*, 1895, p. 314.

**VERONA.**—On the north wall of the *Portico di Mercato Vecchio* (the ancient *Palazzo della Ragione*) has been found a mural painting representing the Madonna and Child, beautifully painted, but unfortunately not entire. Above the figure in Gothic letters is read *S. MARIA*, and underneath is a *graffito* with the dates 1383 and 1384. The name of the artist is illegible, but the date of the picture is made out to be *MCCLXXVI*. This very early work has been safely detached and transported to the town museum.—*Athen.*, Oct. 12, '95.

**VICENZA.**—DISCOVERY OF EARLY CHRISTIAN MOSAICS.—M. GERSPACH writes from Italy to the *RAC* (1896, pp. 35, 36): The city of



Vicenza honors two martyrs, SS. Felix and Fortunatus. The church which is consecrated to them has been several times made over, but the essential portions of the construction belong to the XII century, as can be seen from several inscriptions of the time. A few months ago it was necessary to raise some flag-stones from the floor and to make some holes in order to erect a scaffolding. This work brought to light some mosaic fragments; the discovery led to the flag-stones being taken up over a surface of about 48 sq. m. and a great marble mosaic, in set compartments, was uncovered at a depth varying, according to the position, from 0.60 m. to 1.45 m. below the present pavement. The mosaic, the whole surface of which is not uncovered, is purely ornamental and consists of geometric figures, torsades, Solomon's seals, crosses with equal arms, stars, roses, *etc., etc.*, which do not offer any particular characteristics.

The interest of the discovery consists in the inscriptions. The following are the five which have been thus far noted :

- |  |   |
|--|---|
| 1. ADRIAS CVM SVIS.<br>FORTVNATVS CVM SVIS           | 4. SPLENDONIVS<br>ET IVSTINA C. S.<br>EX VOTO.                  |
| 2. CARPIL . . .<br>ET PENETIA<br>CVM SVIS<br>EX VOTO | 5. FELIX V. C.<br>TORIBVS<br>ET IVNVOLA<br>C. C. F. F. EX VOTO. |
| 3. LEONTIVS<br>ET MARINIAS<br>CVM SVIS<br>EX VOTO    |   |

The letters are Roman belonging to the decadence; the cubes of the mosaic are square and measure  $2\frac{1}{2}$  cm. on each side; they are of three colors, white, black, and red. In the layer of materials which separates the two pavements were found fragments of cornices and of columns and even the sarcophagus of a child containing a skeleton entangled in the mosaic. It seems probable that the mosaic and the inscriptions belonged to an original church, but of what period are they? In a document dated 983, the bishop of Vicenza, Rodolphus, mentions an abbey raised *ad honorem sanctorum martyrum Felicis et Fortunati, Viti atque Modesti*, which had been partly destroyed previously: as St. Vito lived in the VI century, the construction of the first church can be placed between the VII and IX centuries. The margin is evidently very broad, but for the moment at least we must content ourselves with it, for it is not impossible that new discoveries will give us clearer information.

A. L. FROTHINGHAM, JR.  
ALLAN MARQUAND.



LIST OF ABBREVIATIONS of the titles of societies and periodicals cited  
in *Archæological News*.

AA.	<i>Archäologischer Anzeiger.</i>
Acad.	<i>Academy</i> (of London).
AEM.	<i>Archäol.-epigraph. Mittheilungen.</i>
AGB.	<i>Archäologische Gesellschaft zu Berlin.</i>
AIBL.	<i>Académie des Inscriptions et Belles-Lettres.</i>
AJA.	<i>American Journal of Archæology.</i>
Athen.	<i>Athenæum</i> (of London).
BACT.	<i>Bulletin archéologique du Comité des travaux hist. et scient.</i>
BCAR.	<i>Bullettino d. Commissione archeologica comunale di Roma.</i>
BCH.	<i>Bulletin de Correspondance Hellénique.</i>
BMSAF.	<i>Bulletin et Mémoires de la Société des Antiquaires de France.</i>
BPI.	<i>Bullettino di Paletnologia Italiana.</i>
BPW.	<i>Berliner Philologische Wochenschrift.</i>
CA.	<i>Chronique des Arts.</i>
CIG.	<i>Corpus Inscriptionum Graecarum.</i>
CIL.	<i>Corpus Inscriptionum Latinarum.</i>
CIS.	<i>Corpus Inscriptionum Semiticarum.</i>
CR.	<i>Classical Review.</i>
GBA.	<i>Gazette des Beaux-Arts.</i>
JA.	<i>Journal Asiatique.</i>
JAI.	<i>Jahrbuch d. k. d. archäol. Instituts.</i>
JAOS.	<i>Journal of American Oriental Society.</i>
JHS.	<i>Journal of Hellenic Studies.</i>
MAH.	<i>Mélanges d' Archéologie et d' Histoire.</i>
MIA.	<i>Mittheilungen d. k. d. archäol. Instituts. Athen. Abth.</i>
MIR.	<i>Mittheilungen d. k. d. archäol. Instituts. Roem. Abth.</i>
MMAI.	<i>Monuments et Mémoires pub. par L'Acad. des Inscriptions, etc..</i>
NS.	<i>Notizie degli Scavi di Antichità.</i>
PEF.	<i>Palestine Exploration Fund.</i>
RA.	<i>Revue Archéologique.</i>
RAC.	<i>Revue de l' Art Chrétien.</i>
RC.	<i>Revue Critique.</i>
REG.	<i>Revue des Études Grecques.</i>
RS.	<i>Revue Sémitique.</i>
SAF.	<i>Société des Antiquaires de France.</i>
SBA.	<i>Society of Biblical Archæology (Proceedings of).</i>
SST.	<i>Sunday School Times.</i>
ZA.	<i>Zeitschrift für Assyriologie.</i>
ZBK.	<i>Zeitschrift für Bildende Kunst.</i>

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PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL  
STUDIES AT ATHENS.

EXCAVATION OF THE THEATRE AT ERETRIA  
IN 1895.

[PLATES I, II, III.]

The first excavations made by the American School in the theatre at Eretria were in February and March, 1891.<sup>1</sup> At that time the *skene* was uncovered, the stylobate of the *proskenion*, the eastern half of the rim of the orchestra and part of the adjacent canal. A trench also was run from the centre of the orchestra to the middle point of the *cavea*, and was prolonged enough to show that the seats there had been largely destroyed. Some seats adjacent to the east *parodos* were laid bare, and the direction and width of the *parodos* determined. The arched passage under the *skene* and the subterranean passage in the orchestra were freed from the accumulated earth. In the following year<sup>2</sup> (January, 1892) the eastern half of the orchestra was cleared, its true diameter ascertained, seven rows of seats laid bare for several metres in the eastern part of the *cavea*, and the east *parodos* dug out, on the same level as the orchestra, as far as the end of the *paraskenion*. In May, 1894, further excavations were undertaken.<sup>3</sup> The extreme west part of the *skene* was uncovered, a long row of bases of choragic monuments on a common stylobate discovered still further west, and the west *parodos*-wall made out, though the *parodos* itself was not touched.

<sup>1</sup> Cf. AM. JOUR. ARCH. VII (1891), pp. 253-280, reports by Messrs. FOSSUM and BROWNSON, with plan (Plate XI) by Mr. FOSSUM.

<sup>2</sup> Cf. *Eleventh Annual Report of the Managing Committee of the Am. School of Class. Studies at Athens* (1891-92), p. 40.

<sup>3</sup> Cf. AM. JOUR. ARCH. X (1895), pp. 338-346, and Plates XVIII, XIX, report of Mr. CAPPS.

The present report is a statement of the work carried on from May 20 to June 15, 1895, under the direction of Professor R. B. Richardson, Director of the American School, assisted by the writer. The campaign, in brief, was devoted to the clearing out of the rest of the orchestra, the laying bare of seven rows of seats around the entire *cavea*, the cutting through of the east *parodos* in its whole extent, of the west *parodos* for twenty-two metres, and the excavation of the two *paraskenia*. Two things still remaining to be done are the determination of the length of the *analemmata* and an investigation of the outer side of the *cavea* with a view to seeing whether a supporting wall ever existed there.

We shall take up the several parts of the work of 1895 in the following order: (1) the *cavea*; (2) the canal; (3) the orchestra; (4) the *parodoi*; (5) the *paraskenia*; (6) miscellaneous finds.

#### I. THE CAVEA.

The seven lower rows of seats had already been excavated on the east side. We completed their excavation around the entire *cavea* and found the bottom row almost perfectly preserved, probably because it came early under the earth. The second row is in fair preservation. In the rows above the second, many of the stones are very badly worn—the poros was so soft and friable, especially when lightly covered and exposed to dampness and the disintegrating influences of the roots of grass and bushes. The material was poor anyway, and frequent repairs necessary, as the varying profiles of the seats clearly show. The fact that each several row is not on a stone substructure, but imbedded by itself in the earth, with earth as the place for the spectators' feet, explains how easily the stones could be thrown out of alignment.

How many of the seats are preserved above the seventh row cannot be exactly stated without complete excavation. At various points just below the top of the *cavea* seat-blocks can be seen *in situ*, while just above the seventh row—say from the eighth to the fourteenth rows, the earth is mostly so shallow as to make it seem probable that the seats are entirely gone. In one section we know this to be the case, for in the third *kerkis*, counting from the west end, wishing to find traces of a *diazoma*, if there

were any, a trench 2 m. wide was dug in a place free from bushes up from the seventh row toward some seats which appeared to be *in situ* near the top of the *cavea*. The first row of these was reached at a distance of 11.40 m. above the seventh row, the second at 12.60 m. In the whole length of the trench, except fragments of poros from disintegrated seats, nothing was found, though the trench was dug five feet deep. Thus no *diazoma* was established, and with a *cavea* as low as this there is no compelling necessity for any. For other trenches time failed.

Mention was made in the report of the excavations of 1891<sup>4</sup> of the ruinous condition of the seats above the first row in the middle of the *cavea*, but it now appears that the excavators examined the very worst-preserved portion of all. Immediately on each side of their trench the seats are more destroyed than in any other section, and it is not impossible that at a late period the poros-seats there were removed to make room for a platform large enough for several thrones—something like the emperor's box in the Dionysus-theatre at Athens. Certain foundations rather point to this, and to such a structure could be assigned the large marble slab referred to by Mr. Brownson.<sup>5</sup>

In the middle of the fourth *kerkis*, counting from the east end, in the second row of seats, which was cut away to receive it, was found a marble block (FIGURE 1), its top placed on a

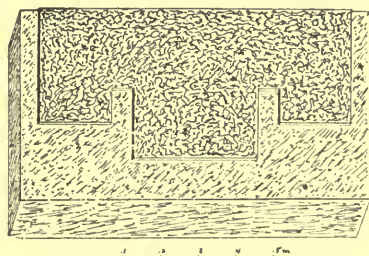


FIG. 1.—ERETRIA THEATRE.  
MARBLE BASIS.

level with the top of the first row of seats. Part of the upper surface is raised above the remainder and is rougher, evidently prepared to have something rest upon it. It is undoubtedly the basis for the throne of some official connected with the theatre, though the throne-fragments found cannot fit it, and must be placed elsewhere. Similarly, in the fifth *kerkis* the second row is cut for such a block, but the block itself is missing. Mr. Brownson<sup>6</sup> computed the number of *kerkides* as eleven, with twelve stairways, which is correct. At the bottom step the average

<sup>4</sup>AM. JOUR. ARCH. VII, p. 267.

<sup>5</sup>*Ibid.*, p. 272.

<sup>6</sup>*Ibid.*, p. 269.



width of a *kerkis* is 3.28 m., of a stairway 0.91 m. On the west side, at the foot of the *analemma*, there is no *stèle*-basis to correspond with that on the east-side.

The slope of the *cavea* is about  $20^{\circ} 30'$  above the horizontal.

## II. THE CANAL.

The canal around the west half of the orchestra is the exact counterpart of that on the east, and there is a similar exit for the water, which flowed from the middle point of the canal in either direction. The drain which receives the water from the canal probably passes under the *skene*, but lack of time precluded an investigation of it.

Mr. Brownson,<sup>7</sup> in his report, mentions "three ill-made and ruinous cross-walls" in this canal, and surmises that they probably served to support a later flooring over the canal. The third of these walls, mentioned as extending but half-way across, had disappeared before we began to excavate. The second was found to go but three-fifths of the way across, and both it and the first displayed the familiar profile of theatre-seats. There were no cross-walls whatever found in the west half of the canal. As supports for a flooring of either wood or stone they should run lengthwise and not across the canal. Further, neither the orchestra-rim nor the broad step opposite shows any cutting for the reception of a flooring, and we certainly cannot think of one simply resting on the rim and step. There is no compelling reason to suppose the canal covered over and its usefulness as water-channel and passage-way impaired in order to provide places for thrones, when these could, as in Oropus, be placed in the orchestra or on a special platform. These walls, if they can be called walls, must certainly belong to some very late period, when the theatre was no longer used for its original purposes.

The outside of the orchestra-rim, *i. e.*, that forming a side of the canal, was stuccoed. Two or three layers are visible, and were painted in dark green and red on the white ground. The design is of vine-leaves and bunches of grapes—certainly a fitting one for a theatre. The colors were not visible when

<sup>7</sup> *Ibid.*, pp. 267, 274.

the rim was first excavated, but needed the cleansing of rain and air to bring them out and render it possible to distinguish them.

### III. THE ORCHESTRA.

The orchestra was not paved with stone.<sup>8</sup> This is made certain by the fact that no paving blocks were found, by the shape of the top of the rim bounding the orchestra, and by the existence in places of a peculiar pavement, made of lime laid on in a coating 0.01 m. to 0.02 m. thick.<sup>9</sup> Traces of it were found (1) in the lower end of the east *parodos*, (2) in the orchestra near by in front of the *proskēnion*, (3) correspondingly in the west *parodos*, and (4) on the west side of the orchestra opposite the first stairway, near the step. Careful search failed to show any in the western half of the orchestra in general, while part of the eastern half had been dug too deep in 1892 to afford any hope of finding it there. It undoubtedly once existed all over, but gradually wore away or was destroyed in the later repairs. Where it appears it represents an ancient *patoma*, which is shown by levelings to be that of the second period, the period of the construction of the Charonian stairs and of the *cavea* and orchestra in general. In the last period, that of the permanent marble *proskēnion*, the orchestra was higher.<sup>10</sup> This is proved by the stylobate, where some of the stones are unworked on the lower part of their face, showing that this was covered, whereas the level of the lime pavement lies 0.19 m. below the top of the stylobate and about 0.12 m. below the orchestra-level of the last period. The *proskēnion*-stylobate is 0.32 m. above the rim of the orchestra. There was, then, in the period of the lime-*patoma*, a slope from *proskēnion* to the limit of orchestra of about 0.13 m., which in the last period was increased to 0.25 m. This slope, when compared with the whole diameter of the orchestra, is so slight that the dance-movements would not be in the slightest degree affected, and it would scarcely be visible to the eye, while yet assisting drainage and helping—though in a small degree, to be sure—to raise the persons in the *skēne*-half of the orchestra above those in the *cavea*-half.

<sup>8</sup>*Ibid.*, p. 272.

<sup>9</sup>In the inscription relative to the theatre in Delos, quoted in *BCH.* XVIII (1894), p. 163 *bot.*, the words *τὴν ὀρχήστραν τοῦ θεάτρου καταχρῆσθαι* seem to refer to a process of this kind.

<sup>10</sup>*AM. JOUR. ARCH.* VII, p. 265.

*Masons' Marks on Rim of Orchestra.* On the inside of the rim surrounding half of the orchestra are sundry masons' marks, here reproduced. Counting from the east end, the 1st, 2d, 3d, 7th, 10th,

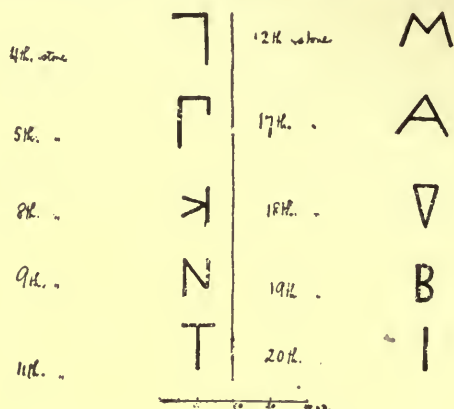


FIG. 2.—ERETRIA THEATRE. MASONS' MARKS ON RIM OF ORCHESTRA.

13th, 14th, 15th, 21st and 22d stones, which form the half-circle, have no marks; the 6th and 16th stones have cuttings (or natural breaks) but these are not intelligible as letters; the remaining stones have letters distributed as represented in FIGURE 2. It will be noticed that about half of the stones bear no marks, and that the rest are not arranged to bring the letters in alphabetic order. This suggests that the stones are not in the order in which they were originally put, and it is probable that originally the alphabetic order was that of the stones, and that at a later period repairs were instituted in the orchestra-rim which threw out many of the marked stones, replacing them by unmarked, and re-arranged those still remaining of the old lot. The shape of the stones is such that they can belong only in the position where they now are, forming one side of the canal, so that the lettered stones probably date from the earliest period of the lowered orchestra. It is certain that masons' marks of this sort cannot be judged by the same criteria for date as the letters of a decree or on a grave-stele. The tendency would be to preserve older forms. The  $\nu$  and the  $\mu$  have quite an ancient look, but can hardly date the theatre more closely than the arguments from other sources. They cannot be later than the latter half of the fourth century.

Before leaving the subject of the orchestra it is proper to state, for the benefit of future visitors to Eretria, that the marble slab covering the "vesica-shaped aperture"<sup>11</sup> in the tunnel under the orchestra is not *in situ*, but was put where it is by us. I believe that this hole is meant to afford entrance from below into the orchestra back of the centre when a play required it. It could easily have been reached by a temporary ladder in the tunnel. Further, the stone placed upright at the top of the stairs in the centre of the orchestra where they are broken was put there by us to prevent the entrance from filling up.

#### IV. THE PARODOI.

Mr. Capps<sup>12</sup> has discussed these and given the explanation of their slope, which is less than that at Oropus, and more than that at Megalopolis. The east *parodos* had been excavated in 1892 without bearing the fact of the slope sufficiently in mind, so that our first task was to partly fill it up, both in order to restore the proper level and in order to get a road for our carts from the orchestra. The true slope, which is about 5° 30' from the horizontal, was determined in three ways: (a) by the slope of the courses of the *analemma*, which is the same as the slope of the *parodos*; (b) by the existence of a sill *in situ* in the front wall of the *paraskenion*, 1.25 m. above the orchestra-level, and which must be for a door from the *parodos*, thus giving a fixed point in the slope; (c) by the fact that beyond this door the wall of the *parodos* is worked smooth above a certain slanting line, all below the line being left rough, since it was under the earth and not visible. The slope of the west *parodos* was similarly determined.

The great mass of earth of the *cavea* exerted continually a lateral thrust upon the *analemmata* until, probably aided by earthquakes, they were in time precipitated into the *parodoi*, while at the same time the front walls of the *paraskenia* suffered a similar fate. A good many seat-blocks from the upper part of the *cavea* also fell in. The result was that the *parodoi* were filled with a confused mass of large blocks of stone which rendered excavation extremely difficult. Four courses, each 0.45 m. high, are the most that are *in situ* in either *analemma* above the surface of the *parodos*.

<sup>11</sup>AMER. JOUR. ARCH., X (1895), p. 277.

<sup>12</sup>*Ibid.*, p. 342.



In front of the *analemmata*, commencing in the east *parodos* 14.25 m. from the foot of the *analemma*, in the west *parodos* 10.50 m., are poros foundations having the same slope as the *analemmata*. On these foundations there remains in some places a second course of *orthostatai*, 0.65 m. high and 0.45 m. wide. We may assume that once other courses were above these, the whole serving as a supporting, strengthening wall to an *analemma* which showed signs of caving in.

In each *parodos* at a point opposite the respective end-walls of the *paraskenia* are traces of buttresses to the *analemmata* 0.63 m. wide and extending 0.63 m. (0.60 m.) into the *parodoi*. In the east *parodos* the lowest visible stone of the buttress is cut down and prolonged half-way across the *parodos*. In the west *parodos* the corresponding stone is separate from the buttress and is wider. Such buttresses and such stones in the surface of the *parodoi* look like the *parastades* and sills of doors. This is a natural place for doors in the *parodoi*—opposite the ends of the prolongations of the *proskenion*, and this is the arrangement at Epidaurus. What are the indications for other *parastades* across the *parodoi*? The marble fronts of the *paraskenia* do not extend to the end of the walls, but stop at the intersection of the front and end-walls. In the end-wall projecting into the east *parodos* there is a stone which is rough as if broken off,<sup>13</sup> and in the west *parodos* a corresponding stone which projected some 0.60 m. into the *parodos* was cut away through the mistake of a workman.<sup>14</sup> It cannot be a sill: it is a metre above the *parodos*-level at that point. It indicates rather that the end-walls were prolonged beyond the marble front in *parastades*. With two *parastades* and a sill a door is established. A sill across the whole doorway is not essential. No architectural members were found which could be assigned to the doors, so that their reconstruction must be based on a comparison with those in other theatres—Epidaurus, for example.

In digging in the west *parodos* at about 0.60 m. to 0.70 m. above the ancient level, there was noticed a thick layer of marble chips. This is interesting as showing the level here at the time

<sup>13</sup>*Ibid.*, p. 341.

<sup>14</sup>*Ibid.*, p. 342.

when the work of destruction of the marble parts of the theatre was carried on for the lime-kilns, one of which was cut in the *cavea* itself, near the east *parodos*.

#### V. THE PARASKENIA (PLATES I, II, III).

In the first period of the theatre the *paraskenia* were two tower-like projections from the *skene*.<sup>15</sup> When, in the second period, the orchestra was moved north and lowered, we may suppose that new *paraskenia* were built out from the *scaenae frons*, but their exact size and shape is uncertain, for the reason that the plan of the present *paraskenia* shows only one period, and that a later one. They may have coincided with the present plan, or they may have more resembled the old. The fact that the completed circle of the orchestra is some distance from the *proskenion* makes it seem probable that they projected further then than now.

In the theatre as excavated the *paraskenia* are long narrow rooms (cf. PLATE I, *ABCDEF*, *A'B'C'D'E'F'*) which bound the *parodoi* on one side. Their front-walls<sup>16</sup> are of marble and for 3.85 m. (*AB*, *A'B'*) are a prolongation of the marble *proskenion*. Then an oblique angle is made and the walls (*BC*, *B'C'*) run some 14.80 m. along the *parodoi*, gradually approaching the *analemmata*. The back-walls, 2.30 m. to 2.50 m. distant, are parallel with the front, and are a continuation of the *scaenae frons*. The end-walls (*CD*, *C'D'*) are of poorer material than the others, and do not go down even to the floor level. This was no great weakness, as all the thrust of the roof came upon the side-walls. It seems not impossible that the *paraskenia* once extended further than at present. The end-walls certainly seem later than either front or back-walls.

About four metres from the outer ends of the *paraskenia* are doors, already mentioned, opening into the *parodoi*. The marble sill of that in the east *paraskenion* is still *in situ*, 0.95 m. above the *proskenion*-stylobate. In the west *paraskenion* the marble has disappeared and a block of poros is in its place. These sills give the floor level of the *paraskenia* at these points. Another point is

<sup>15</sup>AM. JOUR. ARCH. VII, p. 259.

<sup>16</sup>The poros foundations of these are not laid on an incline, as stated in AM. JOUR. ARCH. X, p. 341.

got by the height of the cross-walls  $AF, A'F'$ . That on the east is 0.28 m. above the *proskenion*-stylobate; that on the west a trifle less. The floors of the *paraskenia* must have had an upward incline, for in the east *paraskenion*, starting from the cross-wall mentioned, a ledge runs with a slope upward along the back-wall, and where it ceases its line is continued, indicated by the different surface of the stone above and below. The ledge arose as follows. When the new upper part of the *scaenae frons* (hatched as "Late Wall—Good" on PLAN) was built on the old foundation, since it was not so thick as the wall it replaced, the prolongations of the latter in the back-walls of the *paraskenion* projected beyond the new wall. To remove this blemish the faces of these back-walls were cut down until they corresponded to the new front line. This was naturally done only down to the floor-level, below which the wall was left intact, forming the edge mentioned. In the west *paraskenion* there is no ledge, but, as in the east, a thick layer of roof-tiles and *antefixae* shows where the floor was. Above the roof-tiles were blocks from the walls, *i. e.*, the roof fell first and the walls caved in on top. Below the cross-walls a step led to the level prevailing back of the *proskenion*, which level in the period of the marble *proskenion* was above that of the earlier period, just as the orchestra was higher.

The height of the *paraskenia* is the next problem. That the *proskenion* was Doric was determined by the excavators of 1891.<sup>17</sup> A fragment of one of the columns shows that the visible front part was channeled, while the back was left simply rounded, and on each side a segment was cut off so as to make a flat surface for the attachment of the *pinakes*. Among the finds of 1895 was a triglyph of bluish marble 0.20 m. wide and 0.31 m. high, with a bit of metope on either side. The evidently corresponding Doric *geisa* have mutules 0.204 m. long, with a distance of 0.048 m. between them. From these we make out the combined width of triglyph and metope as 0.504 m., three times which is 1.512 m., or just the axial distance of the columns of the *proskenion*,<sup>18</sup> which proves that the triglyph and the *geisa* come from the *proskenion*. There were, accordingly, between each pair of columns two

<sup>17</sup> AM. JOUR. ARCH. VII, p. 264.

<sup>18</sup> *Ibid.*, p. 264.

triglyphs and three metopes. In the theatre at Athens there were one triglyph and two metopes; at Oropus there were three triglyphs and four metopes.

Mr. Fossum,<sup>19</sup> finding an Ionic cornice which had an angle equal to that at *B*, surmised that the Doric *proskenion* was continued on the sides in the Ionic order. But this juxtaposition of Doric and Ionic is, I believe, elsewhere unknown. The object of the change of order would be to obtain for the *paraskenia* a greater height than was possible with the Doric system unless its proportions were unduly increased. Suppose that the Ionic order was used in this way. Its slenderer proportions would bring the *paraskenia*, as far as any calculations from the few remaining fragments can be made, well above the *proskenion*; but looked at from the outside they would present what is an impossibility in a building of this kind—a tiled roof a trifle over two metres above the ground. Difficulties also arise if one can prove a direct communication between the *paraskenia* and the late wings of the *skene*. The only reason for having the *paraskenia* higher than the *proskenion* is to gain head-room inside. We must see if this is necessary. If found unnecessary this must be counted as a point against it. The height of the *proskenion* has been usually taken at 3.40 m.,<sup>20</sup> and a place to test the possibility of the prolongation of the Doric order at this height in the *paraskenia* is furnished by the doors already mentioned which lead from the *paraskenia* into the *parodoi*. The sill of the door in the east *paraskenion*, as was stated above, is 0.95 m. above the *proskenion*-stylobate. Deducting this from 3.40 m. and deducting also the height of cornice, etc., we have remaining somewhat less than two metres, just enough room for a door. The very fact that the door is placed where it is rather implies that the above is true. They put the door as far out as was possible and yet have head-room. The natural place would be still further up the *parodos*, but the slope prevented this being done.

The cornice-block with the angle must be assigned somewhere, and there are two places where it can go, either on the front wall of a second story of the *skene*, or, if there was no second story, on the back-wall at the angle *E*, at a height such as to make a

<sup>19</sup> *Ibid.*, p. 265.

<sup>20</sup> *Ibid.*, p. 265.



decorative background in connection with the *scaenae frons*. A second story of the *paraskenia* is, however, required, for the tile-fragments found in them show that the roofs were so covered, and roofs of tiles at the level of the ground are impossible. If there was a second story, the Ionic order is necessary in order to gain the requisite height without having unduly heavy columns.

The most reasonable supposition accordingly is that the *paraskenia*, like *stoae* in various parts of Greece, were essentially Doric in their lower story, that the ceiling of this was on the same level as, and a continuation of, the *podium* of the *proskenion*; and that there was a second story, Ionic in order, with half columns in its front wall, and with roof at a level to suit the *skene*. From this upper story there was immediate access to the *podium* of the *proskenion*, and to it one passed from the ground-level outside by means of doors in the ends, or from the wings of the *skene* through doors in the back-walls.

Mr. Capps<sup>21</sup> advocates a means of communication between *skene* and *parodoi*, *viâ* the wings of the *skene* and the *paraskenia*. The excavations of 1895 showed that any such thing in the wings was out of the question. These belong wholly to the upper level. If there were stairs or ramps they must be in the *paraskenia*. Ramps I think are excluded because of the steep gradient which would be necessary on account of the limited room. If there were stairs, wood was a more natural material than stone, as occupying less space, and if wooden, they have long since rotted away. Nothing appeared to decide definitely either for or against them, though certain stones in the west *paraskenion* (*G* ON PLAN), 0.45 m. above the poros block replacing the door-sill, can be explained as something on which a wooden flight of stairs rested. Perhaps the cutting in the top of the back-wall near *by* has also some significance in this connection. Similar stones fail entirely in the east *paraskenion*.

One of the points to be observed in the construction of dressing-rooms for the actors was their ready accessibility, as the changes of costume had often to be made very quickly. In the later periods of the theatre at Eretria, the space between the *proskenion* and the *scaenae frons*, and especially the two *paraskenia*, were of a

<sup>21</sup> AM. JOUR. ARCH. x, p. 344.

size fully sufficient for dressing-rooms, and to one who rejects the old view of a raised stage seem particularly suited for this, as being in such immediate connection with the orchestra. Another room which could easily have supplemented those already mentioned in their dressing-room use is the much-discussed tunnel under the *skene*, and it may very well be that this was in part the purpose of its construction. The view which makes this a direct passageway for sacred processions from the neighboring temple, seems to me completely untenable. It were, surely, no very great hardship to ask the priests and their followers to proceed a hundred feet or so further and enter by the east *parodos*, whose easy slope afforded far more opportunity for dignity and pomp. For them to gather up their trailing robes and clamber down the steep steps into the tunnel<sup>22</sup> and file out one by one through a narrow door into the orchestra, would rob the procession of its chief virtue and turns the whole thing into a farce. Perhaps the chorus, freed from the necessity of frequent changes of costume, still used through all periods the *skene*, or they too may have dressed themselves below, while the *skene* was devoted to the storage of stage-properties not wanted for the immediate occasion.

But the use as green-rooms was not the only purpose of the *paraskenia*. There was another object in their making which is certain, whereas the former is but probable. There were many occasions<sup>23</sup> where plays require that an actor enter from the *parodos*, the common place of entrance for the chorus. It was, of course, perfectly possible at all times for persons to come from outside the *skene* down the full length of either *parodos*, but scenic illusion was accomplished sufficiently if access to the *parodos* was gained part way down its descent, while the convenience of the actors was much better suited, if, already behind the *proskenion*, they had only to pass into either *paraskenion* and through the door into the *parodos*, than if they were compelled to go outside the *skene* and come down the whole length of the *parodos* from the level of the ground outside.

<sup>22</sup> AM. JOUR. ARCH. VII, p. 262.

<sup>23</sup> Best collected and discussed by E. BODENSTEINER in *Jahrbücher für classische Philologie*, XIX, Supplement-band, pp. 703-721. Cf., also, pp. 680f.

## VI. MISCELLANEOUS FINDS.

Here may be mentioned a small gold ring, lost by some spectator, with curious signs on the part where it widens for a seal. Eighteen bronze coins came one by one from various parts of the theatre. They range in date from the third century B.C. to the second A.D., and are of Euboea, Boeotia, Athens, Corinth, with two or three Roman coins. A few unimportant fragments of sculpture and an insignificant piece of an inscription (No. 9 in the list of inscriptions discovered at Eretria in 1895) are all that can be noted in these classes.

In 1891 were found numerous throne-fragments.<sup>24</sup> We found a number more, and chief among them—from the west *parodos*, the back of a throne, entire, with side pieces, one attached, the other broken off but lying near the large fragment. In the shape of the back and the form of the sculptured decoration it resembles very closely the thrones in the theatre at Oropus, just across the strait, and undoubtedly in each place the period of their introduction into the theatre was the same. We may perhaps be allowed to surmise that, as in Oropus, this and similar thrones were placed in the orchestra, unless they could be given a place on the platform which perhaps existed in the middle *kerkis*.

The architectural marbles present little new beyond what was found in 1891. A marble triglyph from the *proskenion* has already been mentioned, and so have the corresponding *geisa*. In the Ionic order was found a new piece of a marble half-column with back-piece 0.41 m. square. The width of a flute is 0.051 m. and of the adjacent fillet 0.013 m. Various *geisa* and cornices were also found, but need not be mentioned severally. Many terracotta *antefixae*, nearly all broken, came from the *paraskenia* and from the *parodoi*.

This year also Ionic half-columns and capitals in poros were found, whole or in fragments, in the theatre and in the newly-discovered gymnasium. These may possibly come from the round basis now enclosed within the west wing of the *skene*, making a structure somewhat like the choragic monument of Lysicrates, without its square base. To this must belong a fragment built

<sup>24</sup> AM. JOUR. ARCH. VII, p. 275.

into the adjacent wall of the *skene*, a bit of roof, of poros cut to imitate overlapping tiles, which are in shape like large leaves.

THEODORE WOOLSEY HEERMANCE.

NOTE.—It gives me pleasure to acknowledge my indebtedness to DR. DÖRPFELD for a number of helpful suggestions.

# FRAGMENT OF A DATED PANATHENAIC AMPHORA.

In the gymnasium excavated at Eretria by the American School in May and June, 1895, north of the room where the four basins were found *in situ* (see *Am. Jour. Arch.*, XI. 2, p. 156) there was a small triangular space formed by the intersection of three walls. Water-pipes ran across its floor, and at their level amidst other rubbish the vase-fragment here represented was found (FIGURE 1). Its three sides measure 0.095 m., 0.085 m. and 0.08 m. Written *κιωνηδόν* is the inscription *Πολέμων*. To the left of the inscription is a vertical band of black 0.01 m. to 0.013 m. in width. Practically all the paint has disappeared and the different color of the clay where the paint once stood alone permits the letters to be made out. The *κιωνηδόν* direction of the inscription, the size of the letters and the black band beside them make it certain that this is a fragment of a Panathenaic *amphora*, and that *Πολέμων* is the name of an *archon*, which dates it in a particular year. Above the Π is visible the vertical *hasta* of another letter which we are to take as N and read [*ἄρχων*]ν *Πολέμων*.

The Panathenaic *amphorae*, whole or fragmentary, which bear *archons'* names, are fourteen in number and belong to ten several years.<sup>1</sup> This is no place to discuss these *amphorae* from the artistic standpoint, as on this side our new fragment has no data for comparison. It may, however, be worth while to note a few things about the inscriptions they bear. In three instances—in the years 333–2, 332–1, 328–7, the word *ἄρχων* precedes the

<sup>1</sup> Cf. RAYET ET COLLIGNON, *Historie de la Céramique grecque*, p. 140; URLICHS, *Beiträge zur Kunstgeschichte*, p. 44ff; *Annali dell' Istituto*, 1877, pp. 294–332 (J. DE WITTE); *Monumenti*, x, pl. 47–48a, 48f, No. 8; *BCH.* VI, p. 168.



name; in eight—for the years 367-6, 336-5, 332-1, 324-3 (twice), 323-2, 321-0, 313-2, ἀρχων follows the name. A second vase for 336-5 has ἡρχεν following the archon's name. The two fragments of the year 347-6 do not allow the order to be determined with certainty. That the variation in order is only a variation, and is not to be taken as a positive indication of date, is shown by the occurrence in one year (332-1) of both forms, each of which is also found before and after that date. Besides this variation of order there are two important changes in the



FIG. 1.—ERETRIA GYMNASIUM. FRAGMENT OF A PANATHENAIC AMPHORA.

inscriptions of this period. The first is the use of the new alphabet in the old formula τὸν Ἀθένεθεν ἄθλον, which remained in this form until after 336 B.C., though as far back as *archons'* names on *amphorae* extend (367 B.C.) they are always in the new alphabet. The second change was the introduction of the κιονηδόν direction of writing, most probably in 347 B.C., as vases of that year are found with both this way and the older way of

writing along the pillar. Another way in which the inscriptions of these *amphorae* vary is in their several relations to the two pillars between which the goddess stands. Sometimes τῶν Ἀθηνῆθεν ἄθλων is alongside the pillar to the right, sometimes alongside that on the left, the *archon*-inscription taking the unoccupied place. Most frequently the two inscriptions are on the inner sides of the two pillars, but in one case in 336 B.C., and regularly after 324 (including one vase of that year), one inscription is on the inner side of the pillar to the left (as one faces the vase), and the other is on the outer side of the right-hand pillar.

To return to our fragment. The only *archon* bearing the name of Polemon of whom we know held office in the year 312–11 B.C.<sup>2</sup> The latest of the dated *amphorae* hitherto known is of the year 313–12, so that the discovery of this fragment enables the list of dated *amphorae* to be brought one year further down than was before possible. If the custom of putting an inscription to the right of each pillar, which prevailed just previously to this date, was still followed, we are in no position to say from what part of the vase this fragment comes, for it is too small to show traces of Athena's dress, which alone could finally settle the question.

It is a matter of interest that this fragment was found at Eretria, and the place of its finding may be taken as showing that on the spot where the present gymnasium was unearthed there once stood another, an older, gymnasium, in which a victor once dedicated the prize he won at the *Panathenaia* of 312. The *Panathenaia* of 312–11, coming in the first year of the 117th Olympiad, were not the Great *Panathenaia*, which fall in the third years of the Olympiads.

THEODORE WOOLSEY HEERMANCE.

NOTE.—In the *Bulletin de Correspondance Hellénique*, I, p. 215, M. MARTHA publishes a fragment (No. 3) of a Panathenaic *amphora*, but knows no fourth-century *archon* whose name would fit the remaining letters. These are ' ≤ Η, and a bit of the pillar shows below them, *i. e.*, the inscription is not κιονηδόν, but resembles those of the years 367 and 347. Is it not possible that the Η is the initial of ΗΡΧΕΝ, as in 336, and that before it we have Η ≤ as the end of the name of an *archon*? To go only into the

<sup>2</sup> Cf. DIOD. SIC. 19:77; DION. HAL., *Dinar.* 9; CIA, II, 728B l. 30.

period between 367 and 347, when we know this direction of writing prevailed, there are a number of *archons*' names which are available: 364, Timokrates; 363, Charikleides; 360, Kallimedes; 357, Agathokles; 356, Elpines; and, 347, Themistokles. Any further determination, however, is impossible.

T. W. H.

## THE DIMENSIONS OF THE ATHENA PARTHENOS.

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The Parthenon, the highest product of Greek architecture, adorned with the most perfect gems of Greek sculpture, was a fitting home for Pheidias' masterpiece, the chryselephantine statue of the goddess Athena. Renewed interest has been aroused in that work by the discoveries of the Lenormant and Varvakion Athenas, and the republication of two Crimean medallions identified as copies of the Parthenos by Kieseritzky. Again, Dörpfeld's remeasurement of the plan-features of the Parthenon, including the extant traces of the Parthenos-pedestal, and the recently proposed plans of Durin and Magne to preserve and restore the fast crumbling ruins of that temple, have turned the attention of archaeologists in the direction of metrologic computations as a necessary preliminary to conjectural reconstructions, whether of the temple or of the image it was built to house.

In view of this, it was thought that the following investigation of the dimensions of the Pheidian statue, the outgrowth of an examination of a paper by Professor Athanasios Rhousopoulos, of the University of Athens, might not be without the interest of timeliness. In 1895, a little pamphlet by Professor Rhousopoulos appeared entitled: 'Ο Παρθενών, "*a protest against the proposed plans for the restoration of the Parthenon, with the suggestion of a method for its preservation.*" In this able and interesting monograph, Chapter E' (pp. 45 to 60) is devoted to questions relating to the size and position of the statue of Athena. Here the author advances one or two theories on which archaeologists may well take issue with him. It is the purpose of this article to briefly review the chapter, and to point out the questions which seem to have needlessly troubled the author.

Writing concerning the principle of economy used in the construction of the Parthenon, especially in the substitution of cheaper for more costly material in places where it could not be detected



by the eye, he illustrates his point by calling to mind the well-known oblong space in the *cella*, paved with common stone instead of with Pentelic marble like the rest of the floor. Boetticher, in his Parthenon investigations, had supposed this spot to indicate the position of the table on which the prizes for victors in the Panathenaic games were deposited. Rhousopoulos, on the contrary, with others, thinks that such a radical architectural departure could have been made only for some more permanent article of furniture than a table, and could have marked the site of nothing less important than the image of Athena. He says: "Had it stood in Boetticher's alcove, which is paved like the rest of the temple, Iktinos and his co-workers would have used in vain twenty-four square metres of Pentelic marble." So far his reasoning is good, although the area is overstated; for only 18.5 sq. m. are demanded by the proportions of the pedestal of the Varvakion copy presently to be discussed, and only 13.624 sq. m. of marble flags were saved by the substitution of stone ones in the actual location. He next proceeds to advance against Boetticher's theory another argument, namely, the size of the statue; saying that if it really was as large as Pliny says it was (*NH.* xxxvi. 18), twenty-six cubits in height, there was no room for it, either in Boetticher's alcove or in the temple itself.

He then tries to prove this astonishing statement by figures, basing his calculations upon a cubit of 0.444 m. derived from a Greek foot of 0.296 m., and thus makes the statue 11.544 m. high. This figure he applies to the chryselephantine statue itself, exclusive of the base, which he thinks Pliny would have mentioned had he included it in his dimensions, because of the varying heights which pedestals may have, whether the statue be large or small. Pliny tells us, in the passage just cited, that the base in question had represented in relief upon it the birth of Pandora, twenty gods being present at the scene. The least possible height of such a base Rhousopoulos concludes must be as much as 2.50 m. This, added to the figure already proposed for the image, gives us a total of 14.044 m. as the height of the statue and its base. Next, from various indications of an architectural character, Rhousopoulos estimates that the ceiling of the *cella* was 13.50 m. from the floor. This would make the statue 0.544 m. higher than the structure of

the temple would permit, a difficulty which he overcomes by suggesting that the height of the Athena Parthenos, as given in our editions of Pliny, is wrong. The majority of the extant manuscripts go back no further than the fourteenth or fifteenth century of the Christian era, while the earlier are incomplete, leaving ample time for the texts to have been corrupted and the copyists to have carelessly written xxvi for Pliny's xvi.<sup>1</sup> Sixteen cubits would make the statue proper 7.104 m. high. Adding the conjectured base, we have a total of 9.604 m. Pausanias (I. 24. 5) tells us that the Nike, which the goddess held in her hand, measured nearly four cubits, which according to Rhousopoulos' calculations would be 1.776 m., or one-fourth the size of the Athena herself. Aside from the manuscript testimony, Professor Rhousopoulos would regard a height even of twelve cubits = 5.328 m. as a probable one for the statue without the pedestal.

This is the argument made by Rhousopoulos. The three points on which a close examination will perhaps show that he is in error, are the following: (1) The height of the base: (2) Pliny's figure: (3) The ratio of the height of Nike to that of Athena.

Let us consider the first, the height of the base. Rhousopoulos is hasty in assuming that Pliny, if including the base in his measurements, would have mentioned it. We find in few ancient writers the accuracy which modern scholarship demands, but, on the contrary, always the tendency to make a story sound as big as possible. This is especially true in Pausanias (v. 10), who gives as the dimensions of the temple of Zeus at Olympia 230 by 95 feet. Excavations have proved that the temple proper was only 200 feet long by 86½ feet wide<sup>2</sup>, and that he included in his figures the lower step of the stereobate and a platform. The query to-day in the mind of one viewing for the first time the Bartholdi statue in New-York Bay is, *How high is it?*—meaning the elevation of the torch rather than the actual height of the bronze figure of Liberty.<sup>3</sup> The more natural thing on Pliny's part,

<sup>1</sup> Neither statement holds good for the leading ms. of the *NII*, the Bambergensis, which dates from the tenth century, and is complete for the art-history books XXXIV to XXXVI.

<sup>2</sup> BAUMEISTER, *Denkmäler*, vol. II, p. 1101; *Olympia*, s. v.

<sup>3</sup> "The statue of Liberty in New York harbor is 305 feet high" (*Ithaca Daily Journal*, Sep. 22, 1896).

we believe, would be to include the base, unless some statement be made to the contrary. Let us assume then, for a working basis, 26 cubits as the height of the whole work, base and statue together, and let us make our calculations, using the old Greek foot of 0.296 m., which Rhousopoulos employs, instead of the so-called Attic foot of 0.308 m., which seems not to have been the true standard of measurement employed in the construction of the Parthenon.<sup>4</sup> The reason for this choice will be apparent when we come to discuss the size of the winged Nike which Athena held in her hand. The cubit of this foot is 0.444 m., and it gives us as the height of the statue 11.544 m.

What then must be deducted from this number for the base? Dörpfeld<sup>5</sup> gives 8.04 m. by 4.09 m. as the size of the marginal line, the trace of which is extant all around the rough-stone pavement, and which is the indubitable site of the statue. We then have a surface 8.04 m. long on which to sculpture in relief at least twenty figures of gods according to Pliny (*HN*, xxxvi. 18). This would give to each individual a space 0.40 m. wide, unless we conceive that the reliefs extended to the sides of the pedestal, a method of composition which would break the unity of the scene. If we take the number proposed by Rhousopoulos (2.50 m.), as the height of this surface, these figures must be life-size or even greater, and ample space would still be left for mouldings. But 0.40 m. standing-room is an exceedingly small allowance for an adult. Such a crowded relief could have had only a constrained and inartistic appearance, an impossibility in a production from the hand of Pheidias.

Turning to the Parthenon-frieze, on the east side where the Olympic deities are represented as sitting and watching the passing procession, we find in a space of twenty-seven feet, or 8.23 m., twenty figures, twelve of them seated divinities.<sup>6</sup> Moreover, the design, at least of this frieze, was in all probability the work of the master who executed the Athena Parthenos. Seated figures, while economizing room, would at the same time be more

<sup>4</sup> HULTSCH, *AZ.* 1880-81, p. 172: *Bestimmung des Attischen Fusses*; DÖRPFELD, *Mittheilungen Athen.*, vol. VII, 1882, pp. 277-312.

<sup>5</sup> *Mitth. Athen.*, vol. VI, PLATE II, reproduced in Fig. 1362 of BAUMEISTER'S *Denkmäler*.

<sup>6</sup> MICHAELIS, *Der Parthenon*, Atlas, plate 14, figures 23-42 of Ostfries.

in accord with the character of the scene, as we see from a similar work by Pheidias, the birth of Athena in the east pediment of the Parthenon, where only two of fourteen extant figures, mostly divinities, are standing. We may safely conclude that the sculptured part of the pedestal was of about the same height as the frieze surrounding the *cella*-wall, 1.01 m.<sup>7</sup> The question now arises: How much are we to allow for the mouldings of the pedestal?

The most perfect replica of the Athena Parthenos in existence is doubtless the Athena Varvakion in Athens, which Lange, in a paper published a number of years ago, has so conclusively shown to be a copy of Pheidias' masterpiece. His conclusion is based upon measurements, taking as the ground of his argument the measuring points found on the back of the statuette, and also the proportional size of the Nike and the statue proper.<sup>8</sup> Assuming, then, that it is a measured copy, we find that the plinth of the Varvakion statuette measures 0.103 m. in height, the statuette plus plinth, 1.035 m. Letting  $x$  equal the height of the Parthenon pedestal, we have the following proportion: 1.035 m. : 0.103 m. = 11.544 m. :  $x$  or 1.149 m. We had already decided that the reliefs of the base must occupy a space of 1.01 m. This verifies our conclusion and leaves a margin of 0.139 m. for a narrow moulding or possible correction to our calculation.

The width of the quadrangular outline on the *cella*-pavement demands a base 4.09 m. in depth. The back of the Varvakion plinth is roughly finished and not rectangular. From front to back in its widest part it measures 0.333 m.; from right to left, 0.41 m. The reliefs are not reproduced, and everything points to the conclusion that, excepting possibly in the relative height, no attempt at an accurate copy of the Parthenon pedestal was made. However, from 0.333 m. we can calculate a depth of 3.71 m., just 38 cm. less than the floor demands, a discrepancy not surprising when we consider the careless execution of the Varvakion base.<sup>9</sup>

<sup>7</sup> PENROSE, in his *Principles of Athenian Architecture*, gives the average height of the *cella*-frieze as 3.33 ft. (1.01 m.).

<sup>8</sup> *Die Athena Parthenos*, *Mitt. Athen.*, vol. VI, p. 1.

<sup>9</sup> If 11.544 m. is the correct height, 0.367 m. would have been the true proportional measure for the depth of the Varvakion plinth. It seems likely that the sculptor accommodated his pedestal to the given dimensions of a block of marble not fully one cubit wide by three-quarters of a cubit deep. Both width and depth are



The dimensions, then, of the Parthenon-pedestal were approximately 8.04 m.  $\times$  4.09 m.  $\times$  1.15 m. So low a base may seem strange to us with our modern notions of statuary, for our statues have rather high pedestals, often, perhaps, that people may be prevented from handling the marbles. There was no need of this in the case of the Parthenos, where, as was also true of the statue of Zeus at Olympia, the people were kept from the image by a railing.

This brings us to the second point of disagreement with Rhousopoulos, namely, his proposed emendation of Pliny. If the view that the base was included in Pliny's measurements be accepted, a view which the height of the Varvakion plinth and the width and spacing of the figures of the Parthenon-frieze seem to verify, it has been conclusively shown that no such correction is necessary. There would be nearly 2.0 m. between the tip of Athena's helmet and the ceiling, according to Rhousopoulos' assumption that the *cella* was 13.50 m. high. Perhaps the distance would be even greater, because Boetticher and others conjecture the ceiling to have been fourteen metres from the floor. As Athena's slender helmet-decorations rose over a metre from the head-piece, this distance to the ceiling would seem even greater than it really was. To have the statue fill almost the whole space between the floor and ceiling, would not have been so distasteful to the Greek eye as to ours. We must also recall the dislike for vacaney seen in all Greek reliefs, and in the earlier vase-paintings, where the unused backgrounds were filled with zigzags and geometric ornaments. The statues of the ancient temples seem always to have been large in proportion to the space. It was a criticism of Pheidias' Olympic Zeus that it was too large for its temple. Strabo

noticeably scant for the figure and its attributes. The height of the marble is within one millimetre of three and a half Greek feet, 1.036 m. This was just half of the ordinary statue-size of seven feet, and suggests the probability that the Varvakion Athena was copied from such a marble, rather than directly from the chryselephantine Parthenos image. Or we may consider the dimensions of the statuette as determined by the intention of making it half life-size; for the Athena herself is just about 80 cm. high. The mouldings of the pedestal are not continued round the corners, and its width is less than four-thirds, instead of nearly double its depth, as indicated by Dörpfeld's measures of the outline on the *cella*-pavement, 4.09 m. by 8.04 m. An enlargement to the original scale would leave unoccupied nearly three and a half metres (3.47 m.) of the breadth of the supposed pedestal-outline.

describes it as nearly touching the ceiling with its head.<sup>10</sup> The same effect may be seen in the restoration of the statue of Asklepios at Epidauros, and from Pausanias (III. 19. 1) we learn that the image of Apollo at Amyklai was thirty cubits, that is forty-five feet, high, and so must have reached nearly to the ceiling.

Turning to the third point advanced by Rhousopoulos, the relative height of the Nike and Athena, the proposition made seems preposterous. Imagine a statue holding on its outstretched arm a figure one-third or one-fourth its own size! The smallest possible ratio would be that of 1 to 5. A smaller ratio would give a figure so large that Athena could not have supported it gracefully and naturally without apparent effort. Can we verify the ratio of 1 to 5?

Lange, in his article *Die Athena Parthenos* (*MIA*, vi, 56), works out some of the dimensions of Pheidias' statue, basing his calculations upon the measurements of the Athena Varvakion (*MIA*, v, 371). He figures, however, with the Attic foot (0.308 m.) and makes the statue 12.012 m. high. Such a foot would make the Nike in the hand of Athena over six English feet in height, and would preclude the possibility, or at least the likelihood, that Pheidias copied a living model. The employment of the Greek foot of 0.296 m. in the construction of the Parthenos is confirmed by the fact that the distance between the crest of Athena's helmet and the ceiling is made greater by more than half a metre, and also by the observation that the height of the Varvakion statuette, 1.035 m., equals  $3\frac{1}{2}$  Greek feet, a round number, which shows that the statuette also was made by this standard of measurement. Another argument is that this foot gives us a pedestal of a height nearer that of the Parthenon-frieze, to which, we have shown, the number of figures in its carved relief makes it similar.

The following are some of the measurements given by Lange for the Varvakion statuette:

Height, including base, - - - - 1.035 m. ( $2\frac{1}{3}$  cubits).

" of base, - - - - 0.103

Width of base, - - - - 0.41

Depth of base (right side), - - - 0.333 ( $\frac{1}{3}$  cubit).

Depth of base (left side), - - - - 0.285

<sup>10</sup> STRABO, *Geographica*, VIII. 353: ἀπτόμενον δὲ σχεδόν τι τῇ κορυφῇ τῆς ὀροφῆς, ὥστ' ἔμφασιν ποιεῖν, ἅν ὀρθὸς γένηται διαναστάς, ἀποστεγάσειν τὸν νεῶν.

Nike (without head),	- - - -	0.14
Nike (with calculated head), about		0.16
Column supporting band,	- - -	0.444 (1 cubit).
Capital of column (height),	- -	0.08
Base of column (height),	- - - -	0.04
Diameter of shield,	- - - - -	0.40
Thickness of soles,	- - - - -	0.013
Head of statue, about	- - - -	0.10

Some of the dimensions of the Parthenos, especially those of the base, we have already worked out.

With the sculptors of the fifth century B. C., the head seems to have been one-eighth of the height of the whole body, and, as the head of the Varvakion marble measures about 0.10, let us assume 0.80 as its height, exclusive of helmet and sandals. Unfortunately Lange has neglected to give the height of the Athena alone, but careful measurements on a photograph make this conjecture very probable. By a simple problem of proportion, we find the Parthenos, exclusive of head-gear and foot-gear, to measure 8.92 m. But 8.92 m. equals 30.15 Greek feet of 0.296 m. each, almost a round number. Could it not be that Pheidias intended his statue to be just thirty feet high? The figure with which we have been working we noticed that Lange gave as approximate, not exact. Correcting his 0.10 m. to 0.0995, we get as the height of the Varvakion Athena, less her decorations, 0.796 m., and then forming our proportion we have  $1.035 : 11.544 = 0.796 : x$ ; in which  $x$  equals 8.88 m., or 30 Greek feet, the stature of the Athena Parthenos.

Assuming<sup>11</sup> that the Varvakion Nike was one-fifth the height of the Athena, or of 0.796 m., we get 0.159 m. which corresponds closely to Lange's estimate of 0.16 m.— $1.035 : 11.544 = 0.159 : x$  height of Parthenos Nike. Here  $x$  equals 1.776 m., equals 6 Greek feet, equals 5 feet  $9\frac{9}{16}$  ins. English measure. Pheidias' model, then, was six feet high according to Greek standards, or almost five feet ten ins. by ours, certainly more than the average height of a woman, but not an incredible height.<sup>12</sup> Moreover, 1.776 m. is

<sup>11</sup> The head of the Varvakion Nike is missing.

<sup>12</sup> The "Anthropometric Table compiled from the measurements of 1100 Wellesley students" by Misses Hill and Wood of the Wellesley College Gymnasium gives twenty-five normal sizes ranging from 1.48 m. = 53.3 inches to 1.72 m. = 67.7 inches.

contained in 8.88 m. five times, or the ratio between the Nike and Athena is 1 to 5, the hypothesis with which we started.

What was the height of the decorations of the goddess, such as her helmet and sandals? These were elaborate; for Pausanias tells us that the former had its crest supported by a sphinx, and that on either side of the helmet were griffins. The Varvakion statuette would lead us to believe that the supporters of the secondary crests were winged horses, and that the griffins decorated the cheek-pieces—as the gem of Aspasios and the medallions found in the Crimea show us. Pliny states that the sandals were decorated with reliefs representing combats of Lapithai and Centaurs. According to our calculations they must have been about 0.15 m. (or a half-foot) high.

Subtracting from 0.932 m. (the height of the Varvakion copy less the plinth) 0.796 m., we have 0.136 as the height of the helmet and sandals of the statuette: 1.035 m. : 11.544 m. :: 0.136 m. : x or 1.516 m. (the perpendicular measure of the helmet and sandals of the Parthenos). But 1.516 m. equals 5 Greek feet plus 0.036 m., nearly a round number. We have seen that the respective heights of the Nike and Athena were round numbers, and why should it not be the case with the base, and with the ornamental accessories such as the helmet and the soles? We noticed that the dimensions of the Varvakion plinth did not seem accurate measurements. Possibly they will admit of correction. Adding to 1.149 m. (the number which we estimated as the height of the pedestal) this 0.036 m. which seems superfluous in the helmet measurements, we have 1.184 m., equivalent to exactly four Greek feet. This gives us, besides the relief, over half a foot for mouldings. As we estimated the soles at about a half-foot, this would leave for the distance from the top of the head to the crest of the helmet  $4\frac{1}{2}$  feet. The importance of thus obtaining round numbers as a result of the investigation can hardly be overestimated, for Pheidias, in planning his statue, would not have determined upon other than full or half feet as his principal dimensions. Our chief criticism of Lange's investigation of this subject lies in the fact that his results are decimal rather than whole numbers.

By a calculation similar to what we have already used, we find the height of the column on which rested the hand bearing the



Nike to have been 16.5 Greek feet, and the diameter of the shield, 15.07 feet, the latter also nearly a round number.

To sum up our results :

The full height of the Parthenos was	11.544	m. or 39.	Greek ft.;
the base of, the Parthenos equals	1.184	" or 4.	" "
the Nike, - - - - -	1.776	" or 6.	" "
the Athena, - - - - -	8.880	" or 30.	" "
the helmet, plus soles, - - - - -	1.480	" or 5.	" "
the soles, - - - - -	0.145	" or 0.5	" "
the helmet, - - - - -	1.367	" or 4.5	" "
the column, - - - - -	4.952	" or 16.76	" "
the capital of the column, - - -	0.892	" or 3.014	" "
the base of the column, - - -	0.446	" or 1.507	" "
the diameter of the shield, - - -	4.461	" or 15.07	" "

Furthermore, we can verify this conclusion in part from ancient writers. Taking Pliny's twenty-six cubits as the height of the Athena Parthenos, and Pausanias' four cubits as that of the Nike, and comparing their figures with those derived from the Varvakion-statnette, we get the equation : 1.776 m. : 11.544 m. = 4 : 26; or without any correction 46.165 equals 46.176, which is as accurate a result as one could expect. A second look at the foot-measurements we have just recorded will convince the reader that the cubit, rather than the foot, was the unit uppermost in the mind of the artist, and further that the leading dimensions of his colossal statue were originally conceived either as units and multiples of one, two, three, four, and five cubits, or as additions of such units and multiples. A premeditated numerical relation to the dimensions of the *cella* would appear, if we should assume the height of the temple-ceiling to have been 13.32 m., or exactly thirty cubits; but this is mere conjecture.

The height of the pedestal was	- - - - -	4 feet	} 3 cubits
The height of the separate plinths placed under			
the feet of the statue in the form of Tyrrhenian sandal-soles, and perhaps also of those			
placed under the shield and the column, was $\frac{1}{2}$ foot			
The height of the statue, barefoot, was	- - - - -	20 cubits	
From the crown of its head to its helmet-crest was	-	3 cubits	

The total height of the image was	- - - - -	26 cubits
The clear space above the crest was, perhaps,	- -	4 cubits
The height of the ceiling was, perhaps,	- - - - -	<hr/> 30 cubits

The diameter of the shield was  $\frac{20}{2} = 10$  cubits.

The height of the base, and the diameter of the column		
were	- - - - -	1 cubit
The height of the shaft of the column was	- - - -	8 cubits
The height of the capital of the column was	- - -	<hr/> 2 cubits
The total height of the column was, probably,	- - -	11 cubits
The height of the Nike was	- - - - -	$\frac{20}{5} = 4$ cubits
The collective height of column and Nike was	- -	<hr/> 15 cubits

A simple proportion is seen to subsist not only between the height of the Nike and that of the (barefoot and bareheaded) Parthenos (1 : 5), but also between the Nike and the pedestal (3 : 2), the column-shaft (1 : 2), the column-capital close beneath the Nike (2 : 1), the height of the helmet-crest (4 : 3), and the hypothetical vacant space between statue and ceiling (1 : 1). The ratio of the elevation of the Nike to the height of the shield was 3 : 2.

The plan-dimensions of the pedestal of the Varvaktion statuette, forming, as they do, a  $3 \times 4$  rectangle, are incommensurate with either of the quadrangles marked in the pavement. One of these is exactly, and the other nearly, a double square. The larger outline would easily enclose a structure measuring 9 by 18 cubits. Whereas an enlargement of the statuette by the proportion of 7 : 78 employed in the remainder of our computations, with some extra allowance on account of the extreme scantness of its pedestal-surface, would barely fill a space measuring  $13\frac{1}{2}$  feet = 9 cubits by  $13\frac{1}{2}$  cubits.

To sum up the positive results of our investigation: there has been an endeavor to show (1) that, contrary to Rhousopoulos' theory, the base was included in the height of twenty-six cubits given by Pliny; (2) that said base was four feet high; and (3) that the height of the Parthenos was not too large for the dimensions of the *cella*. Furthermore, I have attempted to prove (4) that the relief upon the base was about as high as the *cella*-frieze of the Parthenon; (5) that the ratio between the Nike and Athena was 1 to 5; and (6) that, in general, Pheidias used round numbers in his principal dimensions. Whether the cubit and foot of Pheidias tallied with those of the Varvakion statuette or with a different, local standard, does not affect the above conclusions. A smaller unit would, of course, tend to confirm our assumption of a life-size model having preceded the colossal one. In the contrary case, and especially if we conceive the sculptor to have employed the hypothetical Attic foot of 308 millimetres, this inherently probable assumption would lack numerical confirmation.

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NOTE BY ALFRED EMERSON.

DR. DÖRPFELD has had the kindness, during his recent visit to Cornell University, to look over the proof-sheets of the above paper, and has made some suggestions as to method of presentation, which in the author's absence I have ventured to incorporate. He has also resolved the doubts concerning the relation between the foundation of Peiraiæus-stone (2.61 m.  $\times$  5.22 m.) and the larger quadrangular outline (4.09 m.  $\times$  8.04 m.), which had troubled Miss Perry and me, by assuring me of the presence of pry-holes, and of clamp-holes between the two outlines as well as within the smaller quadrangle. These marks show the exact position of the separate blocks of marble and the stone pedestal of the temple-image. The notion, put forward in Penrose's *Principles of Athenian Architecture*, that the larger outline is the trace of a railing, is not consistent with the presence of these holes. The limestone pavement was merely an economy, to save eight marble flags of the size used for the whole nave or central space of the Hekatompedos. Thirteen and five-eighths square metres of the costlier material were thus economized where thirty-two might

have been. The figure of 13.5 sq. m., given near the beginning of Miss Perry's article, is the amount of space which would be covered by a proportional enlargement of the Varvakion statuette; for the actual dimensions of the outline of the pedestal could not be considered, of course, in connection with Boetticher's alcove.

Dr. Dörpfeld also calls my attention to the bearing which the exact data for the dimensions of the pedestal of the great Zeus at Olympia have on the problem of the size of the chryselephantine statue of Pheidias at Athens. These data are described and discussed by him in the *Ergebnisse der Ausgrabung von Olympia*, vol. II (Architectural Remains), pp. 13-15; compare Plates IX, XI, and XII in vol. I of the accompanying Atlas. Unfortunately, Miss Perry did not have access to this work while writing her article. The relief-space of the Olympian statue is 73 cm. high, the height of the upper and lower mouldings (which correspond in form to the indication of them on the plinth of the Varvakion statuette) is 19 cm. and 17 cm. respectively, making the total height 1.09 m. But as the Olympian pedestal stood on a level with the super-added portico-stylobates of the temple-*cella*, the black-marble floor just in front of it being sunk 10 cm. lower, it is perhaps legitimate to state its effective height at 1.19 m. This is practically identical with Miss Perry's computation of the height of the Parthenos-pedestal at 1.184 m. On the other hand, her assumption that the height of the relief was the same as that of the Parthenon-frieze would seem to prove erroneous. The vertical divisions of the Olympian pedestal analyze readily as follows, upon the hypothesis of the Græco-Roman foot of 0.2957 or 0.296 m. (Dörpfeld in *MIA*. VII, 1882, p. 299):

	Actual measure.
Cap-moulding . . . 9 dactyls=0.166 + m.	0.168 m.
Relief-space . . . 2 feet 8 dactyls=0.739 m.	0.73 m.
Base-moulding . . . 10 dactyls=0.185 m.	0.192 m.
Plinth . . . . . 5 dactyls=0.092 + m.	0.10 m.
Total elevation from black pavement, 4 Græco-Roman feet=1.183 m.	1.19 m.

The measures of the ground-plan of the Olympian pedestal indicate an intentional proportion of 2 : 3. Fifteen Græco-Roman cubits of 0.4435 give us 6.652 m. for the front of the pedestal,



and twenty-two and a half cubits of 9.979 m. for its depth or side. The actual measurement is 6.65 m.  $\times$  9.93 m. The number of figures across the front was seventeen at Olympia as against twenty-one at Athens.

The above analysis does not command Dr. Dörpfeld's endorsement, since his abandonment of the Græco-Roman or Solonian foot of cca. 0.296 m.—as the standard measure of length employed by the builders of the temple of Nike and also of the Parthenon—and his adoption of the Aiginetan foot of cca. 0.326 m., which he also traces in some leading dimensions of the temple at Olympia. But it will always be difficult to regard as improbable the use, by Pheidias, of the Solonian cubit, foot, and dactyl (1) in the face of Dörpfeld's own discovery that the shorter of these two Greek feet was the fundamental unit of the Solonian metric system—for its hollow and liquid measure and its measures of weight, as well as for dimensions of length and area; (2) in the face of his own demonstration that it tallies with the small mouldings and other minute members of the temple of Athena Nike, built in the fifth century; and (not to lay stress on his somewhat more dubious computations as to intentional dimensions in Solonian feet and dactyls about the Parthenon) (3) so long as the floor of the Hekatompedos-*cella* continues to be regarded as measuring 29.55 m., clear, in length.

It is due to Miss Perry to say that she desired to lay no stress on what seemed to her the fair probability of the use of this Greek foot and cubit in the construction of the Athena Parthenos. Her use of it, *argumenti causa*, is traceable mainly to its having furnished the basis of Professor Rhousopoulos' calculations. The theory that the sculptor of the Athena Parthenos was enough of an architect to be governed, in a measure, by his yardstick has, in my opinion, been carried by her proportional calculations to a degree of logical certainty which subsequent proof of its having been cut and marked according to this or that particular Greek cubit and foot and dactyl will in no wise invalidate.

A minor non-concurrence on the part of Dr. Dörpfeld relates to the text of Pausanias when he states the dimensions of the temple of Zeus to be 230 by 95 feet (v. 10): "He probably notes the numbers which the guides at Olympia gave in Roman feet. His

breadth-measure of 95 feet=28.12 m. is but little wider than the breadth of the stylobate measured on the upper step (27.66 m.). If finally he gives the length as 230 feet=68.08 m. (really 64.12 m.) the only explanation is that he included the ramp on the east front of the temple" (*Ergebnisse* p. 19). The explanation is not altogether satisfactory; for, adding the 13.10 m. of ramp to the 64.12 m. (=200 Olympic feet), we get 77.22 m., which is over 240 Olympian and over 260 Græco-Roman feet. In any case, the Greek traveller's or his informant's human inclination to magnify the true dimensions a trifle, by including members that might have been left out or otherwise, is substantiated.

ALFRED EMERSON.

Ithaca, N. Y., October, 1896.

## BRONZE-RELIEFS FROM THE ACROPOLIS OF ATHENS.\*

Since strips of bronze used for decorative purposes and consisting of squares arranged one over the other, each containing a design, were brought to the knowledge of archaeologists by those discovered at Olympia, which on the indication of their inscriptions were rightly assumed by Furtwängler to be related to Argos, similar strips have been observed also in other places.<sup>1</sup> It has long been known that the acropolis at Athens was one of the places where these bronze-reliefs were found, but the single strip (No. I) briefly described by Reisch<sup>2</sup> is not the only discovery of this kind. Even when the smaller objects last excavated were as yet mostly unexamined, I had recognized a badly-disfigured fragment of a second similar strip, which has since been cleaned with the other bronzes of the Acropolis (No. II). Meanwhile, A. G. Bather's gleaning among the bronze fragments of the Acropolis has yielded a few similar smaller fragments, which he has mostly kindly offered to me to complete my long-intended and long-deferred publication. If I now finally undertake to fulfil the promise made by him in my name (*JHS*, XIII, pp. 249. 255), I can restrict myself to giving my observations written down long ago on the actual state of the fragments, because I am glad to say that A. de Ridder intends to treat this whole class of monuments in an exhaustive manner.<sup>3</sup>

I. (National Museum, 6965. De Ridder, No. 350). FIGURE 1. Compare above note 2. Reisch's account of its discovery is erroneous, for there can be no doubt that the strip is identical with

\* Republished from the *Athen. Mittheilungen*, XX, p. 473, with the permission of the German arch. Institute. The translation is by Henrietta Ricketts, revised by the author, who made some slight additions.

<sup>1</sup> Cf. FURTWÄNGLER, *Bronzefunde aus Olympia*, p. 91; *Olympia*, IV (*Die Bronzen*) pp. 101, 69 sqq.; *Arch. Anzeiger*, 1894, p. 117; CARAPANOS, *Dodone*, pl. 16; *BCH*, 1892, p. 347 (M. HOLLEAUX); 1895 p. 218 (A. DE RIDDER); *JHS*, XIII, p. 249 (A. G. BATHER); *Ἐφημερίς ἀρχ.*, 1892, p. 238.

<sup>2</sup> *Athen. Mittheilungen*, 1887, p. 123, 3; cf. *Olympia*, IV, p. 103.

<sup>3</sup> *BCH*, 1895, p. 218, 7: *Bronzes trouvés sur l'Acropole*, p. XVII.

one described by Pervanoglu in the *Bullettino* (1867, p. 75) as "a piece of a very thin strip on which are stamped various archaic designs, divided into squares; there are two sphinxes, Herakles with the lion, men fighting with a fallen woman, a winged figure." From this we learn that the relief, as well as the bronze head, De Ridder, No. 767 (*Athen. Mittheilungen*, 1887, p. 373), mentioned there likewise, together with so many other archaic bits, were found during the excavation for the Acropolis Museum in 1866.

Present length, 19 cm.; breadth, 7 cm.; a narrow edge ( $1\frac{1}{2}$  mm.), which projected beyond the lateral ornamentation, was bent back perpendicularly to the front surface; the wooden frame on which this strip was nailed consequently was exactly 7 cm. wide, and the metal overlapped its sides a little. Of the topmost square nothing but the lower part is preserved. We can recognize the legs of two men, facing each other and fighting; the one on the right has fallen on his knees. No weapons appear, but to the left is seen a garment which cannot belong to the combatants. A tiny remainder in the left corner looks like a human foot, and we may venture to imagine the rest of a clothed figure turned to the right, although we cannot be certain of any



FIGURE 1.



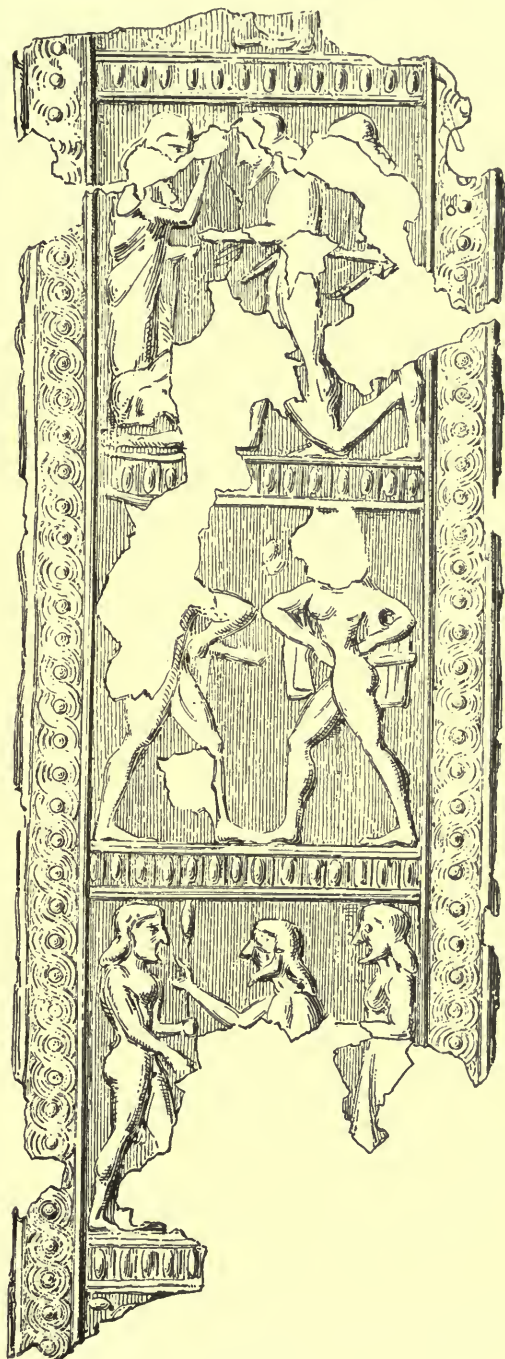
connection between the foot and the plainly-recognizable garment. Reisch has suggested that the figures may be those of Theseus and the Minotaur, a conjecture which cannot be proven. If this suggestion was correct, we would have here the type, which later became universal, with the Minotaur sinking to his knee, instead of the earlier type which represents him standing erect.<sup>4</sup> A comparison with No. V shows that the subject was not unknown in this art. The kneeling figure is evidently of larger size than his opponent, a circumstance in favor of this supposition. The traces of a figure on the left side would have to be Ariadne.

The subject of the second square is easily recognized. It is the *Suicide of Ajax*. The hero, having thrown himself on his sword, which is planted in the earth, lies with his face to the ground: two Greeks (probably Odysseus and Diomedes) approach him from the left. The one to the left is beardless, his long hair, falling on his neck, seems fastened over his forehead by a band. The outline of his breast is no longer to be traced, nor is that of his left hand, which seems to have been extended at the height of his breast. His right hand, too, cannot be seen. We cannot determine whether the second Greek had a beard, and the position of his hands is uncertain. At the right end of the design are traces of what we are at first inclined to think a draped figure, but the sharpness of some of the intersecting lines makes us doubt this, and rather consider them to be crossed lances and other weapons. Perhaps here, as in other designs, the arms of Achilles are introduced. The beard of Ajax is plainly visible; his hair falls on his neck in a long mass divided by little lines, the hair on his forehead, too, is made with especial care. The suicide of Ajax is not rarely represented in an exactly similar manner, especially on Corinthian vases; comp. *Arch. Zeitung*, xxix, 1871, p. 59, 77 (H. Heydemann) and E. Pottier, in R. de Lasteyrie's *Album arch. des musées de province*, p. 72. To his careful enumeration are now to be added *Arch. Anzeiger*, 1891, p. 116, 5 (fragment of a Corinthian lekythos at Berlin), the relief described

<sup>4</sup> Cf. *Arch. Zeitung*, 1884, p. 106 (FURTWÄNGLER); *Jahrbuch*, 1887, p. 22 (DÜMMER); *JHS*, xiv, pp. 210, 214 (C. SMITH). The tripod restored by PURGOLD (*Annali*, 1885, p. 167) would belong to it, too, if it were a certainty; but cf. FURTWÄNGLER, *Olympia*, iv, p. 88. The later examples in O. WULFF, *Zur Theseussage*, p. 30.

below under No. II, and A. Schneider, *Prolegomena zu einer neuen Gallerie heroischer Bildwerke*, p. 35 (fragment of a relief in Corneto). This last relief is connected with Argive and similar bronze-reliefs, as are the whole group of revetments of tomb-doors with vertical strips composed of decorated squares joined together.<sup>5</sup>

In the third square Herakles is represented in combat with the lion. He is apparently beardless, and certainly has short hair. He seizes the erect beast by the neck with his left hand, and with his right swings the knotty club. The lion has put his left fore-paw against the body of Herakles; the other paw seems not to be represented. His left hind-paw is on the ground, while



<sup>5</sup> SEMPER, *Der Stil*, II, p. 407; FURTWÄNGLER, *Olympia*, IV, p. 104; *Notizie degli Scavi*, 1892, p. 472 (MILANI).

FIGURE 2.

the right seems to have been lifted and must have touched the knee of Herakles. The lion's mane and ribs are executed with especial care.<sup>6</sup> The last square is occupied by two sphinxes seated opposite each other. They have carefully-executed long hair, and wings curved upward made with equal care. On their heads they wear an ornament composed of two short tendrils bent in opposite directions (*cf.* the relief on the handle of a Corinthian mirror, *Athen. Mittheilungen*, 1886, p. 76, 2; J. Ilberg, *Sphinx*, p. 7).

II. (National Museum, 6962. De Ridder, No. 349 and 352). FIGURE 2. Compare above p. 351. Present length  $17\frac{1}{2}$  cm.; breadth, a little over 6 cm. This strip, too, has narrow edges (about 3 mm.) bent backwards so that they are perpendicular to the front surface. The work on this strip is far less subtle than on the first. What was in the topmost square cannot be determined. Nothing can be recognized except traces of a foot turned to the right in the middle of the lower part.

In the second square we see the death of Ajax again (comp. above p. 352). Apart from the fact that the design is turned toward the opposite side from that described in strip No. I, the attitude of the dead Ajax is the same except the position of the visible arm, which here touches the earth with the elbow. Here, also, Ajax seems to have a beard. Near him stand three Greeks, first to the left, at the head, a figure in a long garment who raises his right hand and extends his left at the height of his breast. At the corresponding place on the first strip we found indistinct traces which could hardly be shown to be a human figure; but we must confess that the analogy with this relief can be brought forward in favor of its being so considered. Two naked men advance from the right toward this figure. The foremost is certainly bearded, both have long hair. Their left arms are outstretched breast-high, while below appears an object, which may be a sword, directed obliquely from the upper right to the lower left.

In the third square are represented two men attacking one another. Both advance the leg furthest from the observer with exactly the same movement, and are in the act of drawing a sword

<sup>6</sup> For this type, compare *Athen. Mittheilungen*, 1887, p. 121 (REISCH); ROSCHER'S *Lexikon*, I, 2, p. 2195 (FURTWÄNGLER).



with their right hand out of the scabbard held in their left. They are not in armor, but we can recognize a short garment lightly thrown around the shoulders of one of them: the scene therefore represents a sudden quarrel rather than a battle-scene. We can, then, assume with the greatest probability that it is the quarrel over the weapons of Achilles,<sup>7</sup> although Ajax and Odysseus would be thus represented without the interposing Achæans.

The design on the fourth square can be easily identified, in spite of its damaged condition, as a corresponding one is twice preserved for us—on one of the bronze-reliefs from Olympia, and on a mirror in Berlin.<sup>8</sup> It is the ransom of Hektor. Only a slight trace of the head of Hektor in the lower left-hand corner is preserved, but almost the whole figure of Achilles on the left. He is beardless and has long hair; his right hand hangs down, his left, lifted almost to the height of his breast, holds a lance, the point of which shows in front of his face. Only the upper part of the body of Priam is visible: he is bearded and long-haired; his right hand is lifted imploringly to Achilles. Behind him stands a naked youthful figure with long hair, his left arm bent at the elbow: from analogy with the Berlin mirror, we recognize him as Hermes.

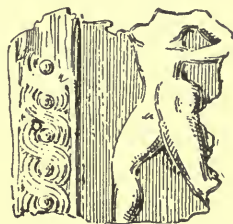


FIGURE 3.

The upper left-hand corner of another square is preserved, but no traces of the design on it.

It is worthy of remark that all the existing squares of this strip represent subjects from the Trojan myths. There may be intention in this, but need not necessarily be, as we learn from comparison with strip No. I, where the designs succeed one another with no apparent connection.

III. (National Museum, 6962. De Ridder, No. 356). FIGURE 3. This small fragment might very well, from its appearance, come from strip No. II, but of course we cannot arrive at any certainty about it. It is almost 3 cm. long, and equally broad; the little

<sup>7</sup> Cf. ROBERT, *Bild und Lied*, p. 213. A. SCHNEIDER, *Der troische Sagenkreis*, p. 158.

<sup>8</sup> Cf. FURTWÄNGLER in *Historische und philologische Aufsätze E. Curtius gewidmet*, p. 181; *Olympia*, IV, p. 103.



edge bent backward measures 3 mm. Nothing of the design on it remains except the traces of a male figure advancing to the left. By analogy with *Olympia*, IV, plate 39, 704<sup>a</sup>, p. 104, we can infer it to be a representation of the *Theft of the Tripod* (cf. Roscher's *Lexikon*, I, 2, p. 2214).

IV. (National Museum, 6960. De Ridder No. 359). We here

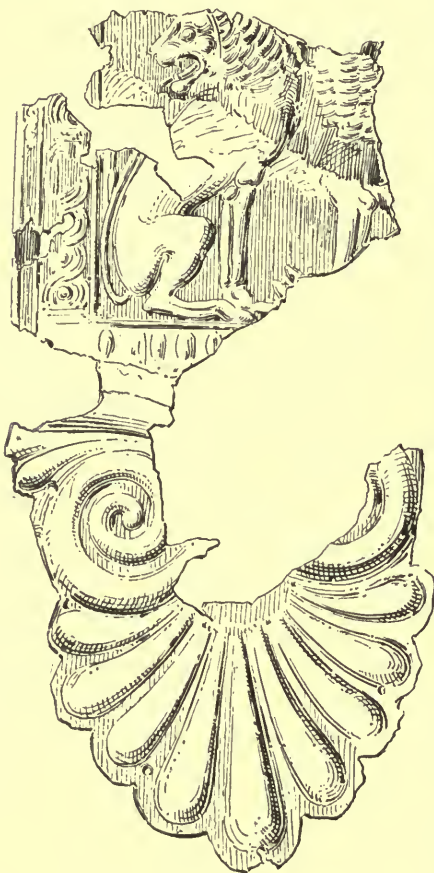


FIGURE 4.

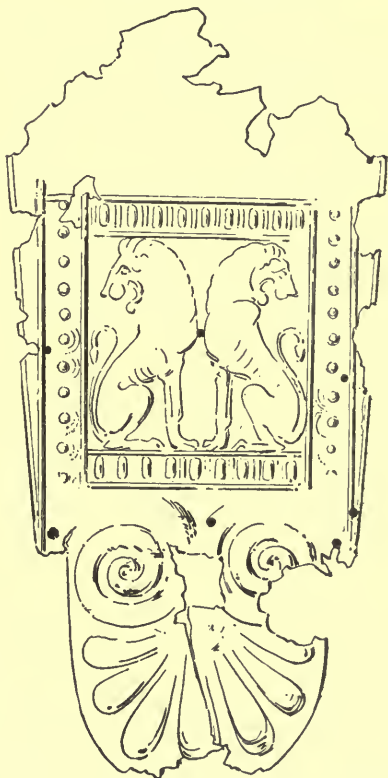
find the lower terminal of one of these strips in the fragment given in FIGURE 4. It is 11 cm. long, and was originally 7 cm. broad. It differs from those already treated by having a narrow plain strip outside the usual interlaced band, and a further narrow edge (4 mm.) which is bent entirely backward, not perpendicular to the front surface, as in the others, but folded back against it. The marks of nails on the edge show that it, too, was fastened to a wooden support.<sup>9</sup> The work on this relief is careful, and more like that on No. I.

On the only square remaining are represented two lions seated symmetrically opposite each other. Under it is a simple palmette, and the metal is cut away to follow its outline. On account

of the traces on these reliefs of nailing to small pieces of wood

<sup>9</sup> The way they were fastened on is clearly shown by one little fragment. It is the fragment of a palmette (like FIGURE 4), 4½ cm. long and 5 cm. broad. The nail is still sticking in one of the little holes on the edge. It is a small, very carefully made sharp bronze pin almost 1 cm. long and little more than 1 mm. thick; the head is but little larger than the shank.

over whose sides their narrow edges were bent, traces here emphasized and also observed by others, we are forced to believe that they were used for covering larger objects, most probably wooden chests. It seems then most natural that the prolongation of some of these upright strips covered with the reliefs formed the feet of the chests. A free end, such as the palmettes pointing downward, seems not to suit this very well, yet it can be compared with the customary palmettes on the legs of thrones and couches (*klinai*). FIGURES 6 and 7 show two similar fragments also from the Acropolis (National Museum, 6964. De Ridder, No. 358 and 360), which evidently come from the same or from two similar bronze-coverings. The larger measures about 14 cm. in length and 7 cm. in breadth; the smaller is about 7 cm. long. Beside the twisted border there is a narrow plain space, the breadth of which, in this case, increases downward as well as upward. A narrow border here also is bent entirely backward; and, since it shows in one place, at least, that it and the front surface were pierced in the same place by a small nail, it is clear that its present position (in which this border is bent back against the reverse side) was the



FIGURES 6 AND 7.

original and intentional one. Two squares are preserved, identical in pattern, each having two symmetrical, seated lions. Under one of the squares a palmette is developed; above it the metal is visibly wider and is plain. We must assume a palmette on the upper part of the other fragment, and consider the two fragments as belonging together, as our drawing shows them. How much is wanting between them we cannot tell. Indeed, one must confess that it is not certain that they formed one piece. In fact, there is a fragment which came from the collection of the Archæological Society to the National Museum (No. 7866; De Ridder,

*Bronzes de la société arch. d'Athènes*, No. 797), that strikingly resembles the fragment with the palmette, except that this palmette is broken off. It is altogether  $12\frac{1}{2}$  cm. high, and is rounded off at the top in such a manner that the oblique lines of the sides are cut by the curved line of the top at an obtuse angle. This unorganic form cannot, of course, have been left

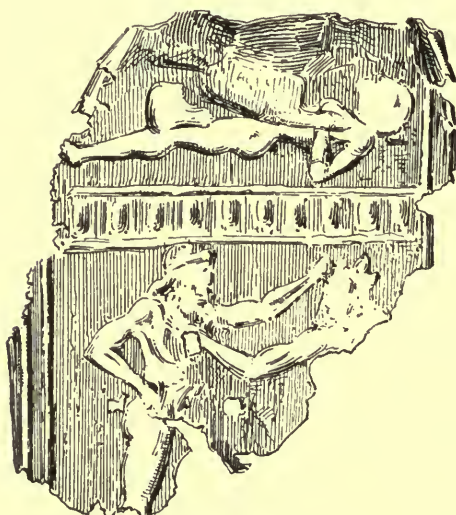


FIGURE 5.

visible, and there are, in the empty space above the lions, four holes for nails with which at this point another piece was fastened over this one. These nails had round heads nearly one cm. in diameter, and therefore could not have served for fastening the bronze to the wood, which, as we have seen, was done with small fine pegs. One might suppose that, as here, so also in the Acropolis-fragments, the junction of the two pieces of bronze was effected by a strip of thin metal or other material.

V. (National Museum, 6961a. De Ridder, No. 351). FIGURE 5. Because of the striking representation on this fragment, I have

selected it from the somewhat varying classes of those decorative bronze-reliefs which exhibit lateral borders of simple lines in place of interlaced work. Its length is  $6\frac{1}{2}$  cm.; breadth,  $5\frac{1}{2}$  cm. It seems, from its workmanship as well as from the absence of the interlaced border, to belong to a later and less careful kind, but its damaged state prevents a conclusive opinion. A narrow border ( $1\frac{1}{2}$  mm.) seems in this one, again, to have been perpendicular to the exterior surface. The remains of the two existing squares are not very distinct. In the upper one is a nude figure, stretched on the ground. That it is lying down is shown by the position of the left foot, which would not touch the ground, even if the square were turned around till the figure assumed a vertical position. Above the figure are indistinct traces, which may be of a bird whose head touches the shoulder of the figure, while its tail would be near his knee (*cf. Athen. Mittheilungen*, 1886, p. 88). But we would then be outside the sphere of myth, in opposition to what is customary in these reliefs, for Prometheus, whose figure would occur to us, is differently represented.<sup>10</sup> Moreover, the other traces remaining would hardly adapt themselves to this conception. I am therefore inclined, after renewed investigation, to think that the object above the reclining man is a sphinx. I thought that I could recognize on the back of the relief, which is less destroyed by rust than the front side, faint traces of its head just over the head of the man, and its shoulders with wings bent upward can be conjectured also. The outline, which is shown in the illustration and is more plainly visible on the back side, would fit this supposition. There are visible the hind-quarters of the beast over the knee of the man (its hind-paws resting on his legs,<sup>11</sup> its fore-paws on his shoulders) and the front line of its breast. This design, more conjectured than seen, would correspond with representations like *Wiener Vorlegeblätter*, 1889, plate 9, 8. 11.<sup>12</sup>

The objection, that a square field would not be filled by this design and that it must have contained other standing figures, could also be brought against the first attempt at explanation.

<sup>10</sup> Cf. FURTWÄNGLER, *Olympia*, IV, p. 102; *BCH*, 1892, p. 351 (HOLLEAUX).

<sup>11</sup> By a mistake, these hind-paws are not to be seen in our figure.

<sup>12</sup> Cf. O. JAHN, *Arch. Beiträge*, p. 117; *Athen. Mittheilungen*, 1879, p. 56 (MILCH-HÖFER); BETHE, *Thebanische Heldenlieder*, p. 17; J. LLBERG, *Sphinx*, p. 22. 40.



The lower square, I think, represents the slaying of the Minotaur. To the left is a man who seizes the head of his opponent with his raised left hand, and this head seems to me to show the ear and horn of a beast. It must therefore be the Minotaur (compare above p. 352), whom Theseus has seized by the horn with his left hand, and threatens with his sword. The limitations of the space force us to the conclusion that the Minotaur was represented kneeling.

Athens, 1895.

PAUL WOLTERS.

## NECROLOGY.

### OVERBECK.\* †

Two years ago the answer to the question "Who is the recognized leader in the science of classical archæology" would have been a divided one. Some would have answered Heinrich von Brunn, others would have named Johannes Overbeck. In fact, each needed the



JOHANNES OVERBECK.

other to complete himself: Brunn was the intuitive poet of the science, Overbeck the contemplative artist. Their combined talents and energies

\* For such information concerning the subject of this sketch as does not lie within the sphere of my own experience I am indebted to the kindness of Geheimrätin Auguste Overbeck and to Professor Emil Schmidt, Ph. D., her son-in-law.

were required to interpret fully the works of those artists whose chief task it was to put into material forms the conceptions of that array of poets in whom the classic peoples lived. Both men will live long in the grateful memory of classical archaeologists and art-critics.

Johannes Adolf Overbeck was born on the 27th of March, 1826, of German parents in the city of Antwerp. He was born not only in an artist-city but also of an artist family. The great historical painter, Johann Friedrich Overbeck, was his uncle, and from him he received his name. Overbeck himself was an artist in his every move and phrase and thought; and from his boyhood art was the subject of his ambition and of his dreams.

While he was yet a child his parents returned to Germany and took up their residence at Hamburg. There he received his preparatory training at the old historic college of the *Johanneum*. Graduating in 1845 he entered at the age of nineteen the University of Bonn. The great lights in the philological faculty at Bonn at that time were Friedrich Ritschl (afterward his colleague in Leipzig) and Friedrich Gottlob Welcker. The deepest impression upon his character was made by Welcker; and it was that same deep-souled, artistic archaeologist who gave the direction to the young Overbeck's life-work. In whatever he afterward did it was the *disciple of Welcker* who did it. It was not, however, a conscious but a natural following of Welcker, for their souls were closely akin. So thoroughly was this realized by his *Fachgenossen*, even through his own pronounced individuality and originality, that, although his career at Bonn was a brief one, they have always spoken of him as the exponent of the *Bonner Schule*. The characteristic of Welcker's teaching was to bring into their proper relation the artists and the poets, and to put an end to the annihilation of the spirit of Greek art by pedantic learnedness. Overbeck's very first published work, that with which at the age of twenty-two he obtained his doctor's degree, was, as it were, a declaration of the school in which he proposed to serve: *de vi et efficacia carminum epici cycli in artis operibus etiam conspicua*.

Two years after his doctorate came his *Habilitation*—at Bonn, of course. During his two years there the directing influence of his old teacher still made itself felt to some extent; but he was growing older now and his own personality was growing stronger. He was no longer led by Welcker, nor was he the spokesman of that school alone, nor of any school. In mythological things he had already started out along the lines laid down by Karl Ottfried Müller in his *Prolegomena zu einer wissenschaftlichen Mythologie*. In art he early combined the characteristics of both Welcker, whose fine judgment was intuitive rather than critical, and of the then rising young Brunn, strictly logical and strictly

critical at every step. Overbeck lays down the principles of his future work in his *Kunstarchäologische Vorlesungen im Anschluss an das akademische Kunstmuseum in Bonn* (1853), with which publication he bade farewell to his first academic position: he is to work as the lover of art, who must first understand and enjoy before he may express any judgment in art matters, and who, in order to understand a work of art, must have examined it from three points of view: (1) historically, (2) subjectively, and (3) technically.

While still Privatdocent in Bonn, Overbeck completed his first work of any considerable size: *Die Bildwerke zum thebischen und troischen Heldenkreis*, which is simply one part of what was planned to be a complete *Gallerie heroischer Bildwerke*, and is an attempt to bring into their proper relations the representations in art of the scenes of Theban and Trojan story and the pictures of the same scenes in literature, and to have them mutually explain one another. An accompanying atlas gives in plates, excellently executed for the time, the most important of the monuments mentioned in his text. But what was characteristic of its author in all his later work is already clearly shown in this: his rare gift of presenting his material in a clear systematic way and of defining sharply what is of first importance and what is secondary. The mass of new material that has been discovered since 1851-3, when that book with its atlas was published, has, of course, left it quite out of date and behind the times. Helbig's *Homerisches Epos aus den Denkmälern erläutert* has grown up in the same field; but the place that Overbeck's book was intended to fill is still unoccupied by any other, and it will probably be the only recognized thing of its kind until Dr. Arthur Schneider, of Leipzig, completes the recasting of it into a new edition or a new work. He has been engaged in an effort at such a recension for the last ten years and has so far succeeded in getting out a portion of his *prolegomena* thereto. When more will come cannot be guessed: *θεῶν ἐν γούνασι κείται*. Overbeck's term as *Privatdocent* was very short; in less than two years after his *Habilitation* came his call to Leipzig. First as *extraordinarius* from 1853-58, and then as *ordinarius* (until his death last winter) he occupied the chair that had stood vacant since Moritz Haupt, Otto Jahn, and Theodor Mommsen in turn had been called from it.

Whereas Brunn had been transferred to Rome, where he spent many years in residence at the Institute, and there, as it were transplanted into new soil, had put down new roots to strengthen his growing greatness, Overbeck's genius, refreshed and invigorated by repeated visits to Italy, attained its greatness in the academic atmosphere. The great desire of his heart—to enjoy a protracted residence in classic lands, a desire the fulfilment of which is to the younger generation of



archæologists an essential to their profession—he never succeeded in realizing. He made many visits to Italy, one to Greece. His travels were invariably undertaken for a definite purpose connected with his scientific work, and he always made the most of them.

In 1893 his pupils the world around joined to celebrate the fortieth anniversary of his professorship in Leipzig, as from a presentiment that the jubilee would never come. He was, since the death of Drobisch and a few other such patriarchs, one of the oldest professors there—not in years of life so much as in years of service. His death was not unexpected, and yet, as in every case where the end is surely approaching, though slowly, the announcement of his death brought with it something of a shock. He had been afflicted with a chronic disease of a mild form, and this, though seeming to yield to a season of treatment at Karlsbad, had undermined his constitution to such an extent that he fell an easy victim to an attack of pericarditis and passed away on the eighth of last November.

Such is in very brief form the outline of his life. His real life, however, is to be read in his work. He was not only a scholar from the beginning, but as a teacher he was still more and still greater. His natural fluency and grace of speech and his artistic instinct gave him a peculiar adaptability for an academic career; he was accounted one of the most finished orators, if not the most finished orator of the University of Leipzig. His lectures—particularly the course he entitled *Führung durch das akademische Gipsmuseum*—used to be attended and enthusiastically received not only by students of philology and archæology, but also by students of law, medicine, theology and philosophy, until in the latter years the ever-narrowing specialization has made such scattering no longer practicable. I have seen it stated that among the older teachers in the *gymnasia* of Saxony scarcely a single one-sided philologist could be found—a teacher of Latin and Greek who confined himself to the language and literature of Greece and Rome and failed to lead his pupils to at least a general comprehension and appreciation of classical perfections in architecture, sculpture and painting, without which the classical training would be but a fragment of a fragment. The Saxon *gymnasia* came to be universally thus manned, and that too without his ever having served upon a board of examiners or having brought any direct influence to bear upon them. It was his peculiar province to interest and inspire. That was felt in his lecture-room, but it was appreciated still better in his seminary. There his austere dignity and formality were laid aside and his whole genial nature with all its wealth and warmth opened up to his chosen few upon whom he looked as intimate friends. Interruption and discussion at any point were invited, and

one could thus explore *ad libitum* the inexhaustible store-house of his knowledge and experience, whether seeking results or methods of reaching results. The two-hour sessions were always too short.

From the beginning it was his endeavor as a scholar and as a teacher not only to work for his *Fachgenossen*, but also to impart to a wider circle the results of his investigations, and to awaken in as many as possible the taste and enjoyment of the beautiful as it is expressed in classic art. From his first years in Leipzig almost to his last, his lectures were not confined to the scientific circles of the university, but the pupils in the Academy of Art in Leipzig looked eagerly forward each year to the summer semester when it was to be their pleasure to receive from his versatile genius a kind of instruction and inspiration different from their every-day exercises. And in the *Kaufmännischer Verein*, where courses of lectures by university professors before a select few were given every winter—a sort of university-extension work—Overbeck was for many years the recognized favorite of all. His very first book, published when he was *Docent* in Bonn, was a descriptive catalogue of the archaeological museum in that place, that is, in a way, a historical outline for the general study of ancient sculpture. It thus formed the model for the more elaborate *Bausteine* of Friedrichs, even in its altered form by Wolters. Directly popular is his exhaustive book on Pompeii—now in its fourth edition.

The charm of his books, as of his lectures, lies in his keen appreciation of his subject and the warmth of feeling and the enthusiasm with which he pursues it. If Goethe's words be true: *Nur der Enthusiasmus vermag die Kunst zu erfassen und im Innersten begreifen*, then there have been few greater teachers of art-history than Overbeck. He always spoke and wrote with a fire of inner conviction and with a personal comprehension of the spirit pervading ancient art that could not fail to be communicated to his hearers' souls. One of his fundamental principles was the Hellenic feeling for the beautiful; it was the beautiful that was the vivifying, glorifying element of Greek life. And a marble statue was to his artistic nature not a lifeless subject of scientific investigation merely; but it was the end of a living process—the growth from the idea, expressed in poetry or not, to its interpretation by the hand of the master-artist. In him we have a priest of the true and the beautiful. All this was enhanced by the brilliance of his rhetoric and the clearness and precision with which he discriminated between the essential and the immaterial, and by his keenness in applying familiar principles to what was new and unknown.

We usually expect—and our expectation seldom deceives us—that, as scholars grow old, they fall behind their science and still cling to what was truth when they were young. Overbeck was a rare excep-

tion. No scientist ever was more ready to surrender a long cherished theory than he; none ever kept better pace with the strides his youthful science made. He was fully abreast with the most advanced methods and researches; and of the many problems, large and small, that arose from day to day to block advance, he solved his full share in the numerous essays and articles that have appeared above his name. That same spirit of progress, of wide-awake keeping up with the times, is most patent in the various editions of his *Geschichte der griechischen Plastik*. The first edition appeared in 1857-58, the second in 1870, the third in 1880, and the fourth in 1893-94, each succeeding edition being an entirely different book from the one that preceded it. And one who had used the first and was suddenly introduced to the fourth would scarcely recognize it as the same thing, scarcely even in nature and scope. For the first was made, as the title page declares, *für Künstler und Kunstfreunde*; the fourth (and so also the third) has more the stamp of purely scientific purpose. He felt that in view of the multiplication of material through the endless discoveries of these last decades, in Athens, Olympia, Pergamon, the Islands, such a course was absolutely imperative, and he met the necessity and undertook the task with a fearlessness and overcame the difficulties with a mastery that deserves the highest admiration. And scarcely was the first volume of the fourth edition of the *Plastik* issued, when the French at Delphi and others elsewhere unearthed such an array of early sculptures that Overbeck proceeded at once to make negotiations for a fifth edition, on which work was progressing when he was suddenly called away.

The *Pompeii* has had a very similar history. Edition after edition was demanded; the fourth was about to be exhausted long ago and a fifth was called for, which I believe is now nearing completion in the hands of August Mau. The rapid succession of editions of these two works shows how great a circle of readers Overbeck could reach with books that not only are highly scientific, but also present the subject in a manner to reach even the one who reads for entertainment. In re-editing he was not averse to changing his material, where later investigation had cleared up old difficulties. For that reason every succeeding edition increased in trustworthiness as authority and grew in size, while his unsparing use of the file made more delightful his already masterly style. In the preface to the third edition of the *Plastik* he remarks how difficult he found it then to make proper and adequate use of the new material; how much harder must it have been in the case of the fourth, when that material—at least for the archaic period—had been multiplied, and when his own physical strength and elasticity had so far forsaken him. And that



he could thus face all the new problems (debated this way and that), find a fitting solution for so many of them and finish a work that stands in the high places of archæological research and of art-history, seems to me the most remarkable feature of his whole career.

In his plans of publication it was his aim to follow out some comprehensive lines that would advance his branch of science and be of constant help to his fellows. This too is attributed, whether fairly or not, to Welcker's influence upon him; I doubt it. But be that as it may, the *Bildwerke zum thebischen und troischen Heldenkreis*, his *Schriftquellen zur Geschichte der bildenden Kunst bei den Griechen*, and above all his *Kunstmythologie* are vast treasure-houses—indispensable reference-books to every worker in the fields of classical art and mythology. All Overbeck's books were made to meet a real need. The demand for a book like the *Geschichte der griechischen Plastik* was not lessened by the appearance of Brunn's *Kunstlergeschichte*. This work of Brunn, though epoch-making, was only a *Vorarbeit* and made no pretention to be more than this. What was still wanted was a work that would bring together in a comprehensive unity both literary and monumental material for the construction of a complete history of Greek art. This work Overbeck did in the successive editions of the *Plastik*. His fine analyses of style, his calm, unbiassed penetration into the form, significance, and technique of the monuments to be considered, his arrangement of them according to localities as well as according to schools, reduced the history of sculpture to a system and revealed in it an organic connection that had been unseen till then.

The same service he had done for us in a *History of Greek Painting*. This superb work he had already finished—almost ready for the press—when the discoveries on the Acropolis in 1886–89 suddenly turned the whole chronology of vase-painting upside down. Overbeck waited in vain for time in which to revise his manuscript of the part dealing with the painted vases, and, as the time was never found, this—in literary form at least—most perfect of his works must by his will share the fate of all his other unpublished manuscript and be burned.

As to his method of work, Overbeck aimed by careful, accurate description of a work of art to make his impressions clear to himself and to others, meeting objections as he went, careful to avoid preconceived notions but ready to drop any thing that might be shown to be false. With unwearying diligence he worked up the subject of each larger work, publishing, as he went along, a great number of essays and monographs, and inviting the sharpest criticism before the results should be collected and published together. It is due to this method of procedure that so many of his books stand as unassailable authority. The *pièce de resistance* of his last twenty-five years was his *Griechische*



*Kunstmythologie*—that is, the science that has to do with the representation in art of the Greek divinities and their myths. His plan was to collect from all possible sources—from public museums, private galleries, or, when lost, from mere literary mention—all the monuments bearing upon the gods of Olympian Greece or of Rome, to publish them and explain and criticise them. Without some financial assistance from the outside, such a task, with so many expensive plates, would have been hopeless. Fortunately the *Kgl. sächsisches Cultusministerium* backed the project and the work proceeded. Think of the courage it must have required to undertake a plan like that, for the accomplishment of which the span of one human life could never suffice. And so the most pretentious of all his works remains a torso of five bulky volumes with an atlas of as many more, but a torso that will be a monument to his enterprise and untiring zeal. In it Zeus, Hera, Demeter, Kora, Poseidon and Apollo comprise the parts finished. Artemis was progressing finely, but she with Aphrodite is left uncompleted. It is to be hoped that this exhaustive work will be taken up by one or more of the younger men and carried on toward a possible completion.

Overbeck has lived and labored and taught in a day that, for significance and results, the science of archaeology may never see again. The science is but little more than a century old, and the last forty years have seen it stride forward from infancy to maturity. In that period it has, in every department, been established upon new foundations, and new sources have been opened, of which Winckelmann never dreamed. In that period of forty years fall (besides many others of less importance) the excavations at Olympia, Pergamon, the Athenian acropolis, Delphi, and in the Islands of the Aegean; which placed at the world's disposal material that exceeded every thing previously known. His nature peculiarly fitted him to take this mass of newly discovered material and work it into the connected history as it had already been sketched. No sooner were discoveries made than the world was flooded with a mass of expression of opinions, more or less arbitrary explanations or combinations. With an acumen that we can only admire but never comprehend he sifted the wheat from the chaff, separated that which could be then developed and arranged, and cast aside or ignored that which could not.

His good work was, however, not confined to his lectures and his books. One of the principal objects of his care and affection was the University Museum of Plaster Casts. When he went to Leipzig, there was scarcely a cast in the whole Augusteum. Under his fostering care it grew to be one of the best of its kind—not in the number of pieces it contained, but both in its selection and in its arrangement a model

for the purposes of instruction and study of the history of Greek and Roman sculpture. When I was last with him the greatest burden upon his soul was the construction of the new museum building; and the labor of seeing that through and then transplanting the old collection into its new quarters may have had not a little to do with hastening the end of his life.

While he worked with jealous love of his own department, he was a man of broad sympathies and an intensely philanthropic heart. He planted also for the profit of coming generations. The best appreciated accommodations to the student world in Leipzig are the creations of Overbeck. He founded the University Reading-room (*die akademische Lesehalle*), in which any student who is willing to pay three marks a semester for the privilege may have immediate access to upwards of 10,000 journals, including the best dailies, weekly, monthly and quarterly magazines, of science and belles-lettres. The fees all go toward the purchase of journals, and, as the membership is usually very large, the advantages of this institution can easily be appreciated. Another of his measures of pure philanthropy was the establishment of the *Krankencasse der Studenten*. The payment of a mark upon matriculation assures any student of medical care, in case of need, throughout his time of study. He was also instrumental in providing for the pensioning of the subordinate officers and officials of the university, as professors' pensions had already been assured.

The Royal Archæological Seminary is also his creation, and through his efforts it was, as long ago as 1874, made a state institution, the six regular members of which are encouraged to good work by receiving each semester a definite stipend from the state treasury and whatever prizes their virtues may secure besides.

Of the quality of his published work enough has been said. It might not be uninteresting to sum up the quantity: in book-form he published the following:

*Katalog des Bonner Museums.*

*Gallerie heroischer Bildwerke.*

*Kunstarchäologische Vorlesungen im Anschluss an das akademische Kunstmuseum in Bonn.*

*Pompeii, in seinen Gebäuden, Alterthümern und Kunstwerken dargestellt.* 4 editions.

*Geschichte der griechischen Plastik.* 2 volumes. 4 editions.

*Abbildungen aus der Gesch. der gr. Plastik, zum Gebrauch in Vorlesungen zusammengestellt.*

*Die archäologische Sammlung der Universität Leipzig.*

*Die antiken Schriftquellen zur Geschichte der bildenden Künste bei den griechen.*

*Griechische Kunstmythologie.* 5 volumes and atlas.

*Offener Brief an die Bonner Studenten.*

*Die römische Villa bei Weingarten.*

These twenty-two volumes, taking into account only the latest editions of those works that have gone through more than one edition, aggregate over 5,600 printed pages with over 1,000 illustrations large and small.

To give a list of his contributions to scientific journals would take too long; there are no less than 60 titles that I know of, and these probably do not exhaust the list, with contents aggregating some 2,000 pages more, with many more illustrations to accompany these.

Overbeck was not a fast worker. But he was a hard worker, as the magnitude and quality of his published work will amply testify. His name has gone abroad far beyond the limits of his own science, and it means for the history of ancient art all that Lübke's name does for the history of later art, and, to those who knew and loved him, more.

WALTER MILLER.

## NOTES.

### NOTES FROM CORINTH.

EXCAVATIONS BY THE AMERICAN SCHOOL IN 1895-96.—Professor RUFUS B. RICHARDSON, director of the School, wrote from Corinth to the *Independent* of July 2, '96, concerning the excavation: "Within the last week we have discovered the theatre. By taking the old temple as our guide, in the belief that it was the one certain landmark of the old city, we have been able to locate with considerable probability the *agora* in its immediate vicinity, and give a reasonable name to the old temple; but more than all to find the theatre. An hypothesis which we may prove in some subsequent year is, that the venerable ruin above referred to is the temple of Apollo, which existed in the time of Periander, and was probably the principal temple of the city, since he made his allies swear fealty to him in that temple.

*Discovery of the Theatre.*—"In the edge of the terrace on which the temple stands, and about a hundred rods to the west of it, was a small reëntrant curve. Beginning well back in the lower terrace we ran a deep, broad trench directly up into the hollow. It had to be about twenty feet broad at first, in order to reach the requisite depth, and be broad enough to reveal anything at the bottom. After many days of carrying up the earth in baskets, we had a fine-looking trench. One evening we saw, at the upper end of our trench, several stones arranged like steps. The next morning we found, at the lower end of the trench, other stones similarly arranged, but running obliquely across the trench, at an angle with the first line; and the theatre was found. We then dug other trenches in various parts of the *cavea* and found other lines of stones, which were, to be sure, not seats, but the foundations for seats, and several portions of flights of steps much worn by feet, all these rows spreading out, like the sticks of a fan, as they proceeded upward. The theatre is there; but most of it lies under ten or fifteen feet of earth.

*Archaic Terracotta Figurines.*—"Up at the top of the *cavea* of this theatre we have found a basketful of very archaic terracotta figurines of human shapes, mostly female, and many animals, mostly horses. These are probably *anathemata* from a neighboring temple. Since



Pausanias mentions a temple of Athena adjacent to the theatre and a temple of Zeus above the theatre, we need not go far to seek for these; the ancient gymnasium, also, is not far off.

*Greek Vases and Roman Inscriptions.*—"Although our trenches have failed to yield conspicuously fine sculpture or a good Greek inscription, they have given us many interesting Roman inscriptions and a great many vase-fragments, some of them old Corinthian of great interest. Perhaps the most interesting find was a prehistoric grave with contents consisting of some twenty vases of the oldest Greek type, unpainted, but of very interesting forms.

*Statuary and Architectural Members.*—"Of statuary the best piece is a group composed of a youthful Dionysos with a Nymph on one side and Pan on the other. Only the latter has a head still remaining, but the forms are good. In one of our early trenches we found thirty-five fragments of Ionic columns from five to eight feet in length. These are not very far from the theatre. In some cases we found Doric columns—protruding from the ground with most inviting look, upright, as if they were *in situ*—to be *ignes fatui*, resting upon nothing but earth. But vase-fragments have given us, in one place and another, the sure testimony that we were in the right place in our search for Old Corinth.

"We have uncovered several houses. In one of these was a fine floor and walls of good stucco. We put the house down as belonging to the Corinth of the time of Paul."

## ARCHÆOLOGICAL NEWS.

### SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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## AFRICA.

### EGYPT.

LORD CROMER'S REPORT ON THE MONUMENTS OF EGYPT.—A quarter of Lord Cromer's annual Blue-book on the affairs of Egypt is filled with matters affecting art and archæology. A considerable part of the Blue-book is occupied with the subject of the preservation of the Arab monuments, on which Mr. Stanley Lane-Poole addressed to Lord Cromer, at his request, a comprehensive report last year, which is here printed in full. Lord Cromer appears to have adopted all Mr. Lane-Poole's recommendations. Among the measures recommended in Mr. Lane-Poole's report and adopted in principle by Lord Cromer we notice the clearing away of the military slaughter-houses and other buildings which encumber and desecrate the splendid old mosque of Ez Zâhir Beybars; the more scrupulous exclusion of weather and birds from the closed mosques; the preparation of detailed descriptions, with plans, drawings, and photographs, of such ruins as cannot be at present repaired, and may fall before repairs can be begun; and the expropriation of the shops which "cling like limpets to the façades of the mosques"—but this last is a question of money and time. Another important step has been achieved by Lord Cromer: he has induced the Patriarch to place the Coptic monuments under the Commission for the Preservation of the Arab Monuments, so that there will be but

one authority watching over all the monuments which do not come under the Ancient Egyptian department controlled by M. de Morgan. The Patriarch "has entered into an engagement that no work of restoration shall be undertaken without the consent of two selected members of the committee, of whom Herz Bey will, without doubt, be one."

Altogether it looks as if a new era were beginning for the preservation of the Mohammedan and Christian monuments of Egypt, and Lord Cromer deserves the gratitude of all archæologists for the manner in which he has used his influence on behalf of their most cherished hopes.—*Athen.*, April 4, '96.

THE CHURCHES AND MONASTERIES OF EGYPT.—This translation issued by the Clarendon Press of the Arabic work attributed to Abu Salih, the Armenian, will be welcomed by students of the history of Christian Egypt. The translation and many of the notes represent the labor of Mr. Basil T. A. Evetts of Trinity College, Oxford, and formerly of the British Museum. He has also had the assistance of other scholars, such as Alfred J. Butler, F.S.A., whose work on the *Ancient Coptic Churches of Egypt* is our latest and best authority. The book is an illustration of the progress of research and of the increase of the resources of scholarship for which the present generation is noted. The original has been known for a long time, but has only now been put to use.—*Nation*, April 23, '96.

THE WORSHIP OF SÉRAPIS.—The July number of the SCOTTISH REVIEW contains an article on *The Worship of Serapis* by Mr. F. LEGGE, in which he seeks to identify the Ptolemaic deity of that name with the Babylonian Merodach.—*Biblia*, Aug., '96.

MEMPHIS AND MYCENAE.—Under the foregoing title, CECIL TORR has published *An Examination of Egyptian Chronology and its application to the Early History of Greece*, 8vo. pp. x, 72. Price, \$1.40. Macmillan & Co., New York. This volume may be described as a critical examination of the current doctrine that the Mykenaeen age in Greece can be fixed at or about 1500 B. C., on the strength of evidence from Egyptian sources. The criticism is altogether destructive criticism, since no arguments are brought forward to support the opposing thesis that the Mykenaeen age immediately preceded the year 700 B. C. The two views are not necessarily antagonistic, since the advocates of the early date admit that at Mykenai itself this type of civilization lasted a century longer than the year 700 B. C. The question at issue then is, did the Mykenaeen type of civilization flourish as early as 1500 B. C.? This question is one which can hardly be settled in any other way than by reference to Egyptian chronology. There certainly seems to be evidence that some portion of the Mykenaeen age was contem-

porary with the XVIII dynasty in Egypt. One would almost arrive at this conviction from reading chapter v of this volume, although the purpose of this chapter is to show the insufficiency of the evidence. Enough of the evidence, however, is given and more might be added of a cumulative character to give a high degree of probability to the current view. But, while the Egyptian relationship of the Mykenaeen monuments appear to us to point to a date considerably earlier than 700 B. C., the chronology of the Egyptian Dynasties is still in the condition of insufficiently established hypotheses. Into this field Mr. Torr plunges with great boldness, bringing to view a large amount of evidence from Egyptian monuments and inscriptions. His study is characterized by painstaking and careful criticism. The result may be stated briefly: that the XII dynasty began in about 1500 B. C. at the latest; the XVIII dynasty in 1271 B. C. at the latest; and the XX dynasty in about 1000 B. C. at the latest. It is not denied that earlier dates are possible, though the contention is made that earlier dates than these cannot be proven. The facts which Mr. Torr has adduced for purposes of fixing Egyptian chronology are certainly of a nature to throw light upon the periods in question, and to give us ground to hope with him that the whole succession of the kings will some day be determined, together with the length of all their reigns, so that every event on record will be assignable to a certain date B. C.—A. M.

GRÆCO-EGYPTIAN PAPYRUS OF CLAUDIUS.—M. THÉODORE REINACH made a communication to the *AIBL* (March 20) on a Græco-Egyptian papyrus, a fragment of which (published by Wilcken) is at Berlin, and another at the Museum of Ghizeh, where M. Jouguet, member of the French School at Athens, has recently copied it. By combining the indications of these two fragments, M. Reinach has been able to restore almost completely the text of the document, which is the official report of a criminal audience held by the emperor Claudius, assisted by his counsel. The parties in cause are Herod Agrippa, king of the Jews, and the leaders of the antishemitic Alexandrians, Isidoros and Lampon. These two persons, condemned to death for crimes committed by them under Caligula, sought to gain time by making an accusation against Agrippa; but the emperor shut their mouths and ordered them to be led to punishment. The cynicism of their replies confirmed the severe judgment expressed by Philo the Jew.—*RC*, 1896, No. 16.

ALEXANDRIAN TOREUTIC.\*—Up to the present time the luxury of

\*THEODOR SCHREIBER. *Die Alexandrinische Toreutik. Untersuchungen über die griechische Goldschmiedekunst im Ptolemaeerreiche. Extrait der Abhandlungen der phil. hist. Classe der koenigl. saechs. Gesellsch. der Wissenschaften*, t. XIV. Leipzig, Hirzel, 1894. In-4, p. 209, with five plates and 138 vignettes.



the Ptolemaic epoch has been known to us only by texts ; Egypt, which has given us so many treasures, appears to have preserved but few relics of the Alexandrian goldwork and toreutic. It is this which explains the fact that the industry of this country under the Greek dominion does not yet occupy the place in the history of art to which it appears to have a right. In looking at *chefs-d'œuvre*, like certain pieces among the treasures in silver at Hildesheim and at Bernay, they have been generally thought to emanate from the Roman workshops of the time of Augustus. M. Schreiber is the first who has thought that they should be attributed to those of Alexandria. This opinion, already indicated by him in 1888 in a fine work which we have noticed (*Revue*, 1888, II, p. 228), has been developed in the course of the essay with which we are now occupied. The point of departure of the author is a series of five Græco-Egyptian moulds, in serpentine, scatite, and limestone, of which he has given good engravings. These moulds, destined for the casting of metals, present a great variety of motives of which some are strictly Egyptian (crocodiles, Harpocrates, Serapis, Bes): upon some of them may be distinguished hollows for the handles of paterae terminating at the lower part in two goose-necks. Now, the museums of Europe contain a considerable number of paterae, the handles of which are characterized by two goose-necks exactly like those of the Alexandrian moulds. Two of these handles alone, preserved in the Museum of the Vatican, come from Egypt; none are known to have come from Greece itself, or from Asia Minor; but Italy (in particular Pompeii), Gaul, Germany, Britain, the valley of the Danube, even Spain, have given many. As there can be no question as to seeking for the origin of these objects in Greece, the only choice lies between Italy and Egypt. M. Schreiber, after having given a long illustrated catalogue of the goose-neck handles of paterae and applied-work of the same style, examines the possibility of attributing the creation of these types to the Græco-Roman industry of the time of Augustus. He thinks not; he cites, in support of this opinion, the passage of Pliny (xxxiii. 157), according to which toreutic had degenerated to such a point that only antique works were sought after. The treasures of silverwork found in the western part of the Roman Empire contain numerous pieces (among the most beautiful specimens), which bear traces of long use and are badly preserved. It does not follow that the production of vases in relief, both in silver and bronze, was not very active in the Roman Period. They produced much, but they invented nothing. The antique methods were indefinitely copied and combined often in a skilful manner, but the types in favor were not the creations of Roman art. Caprices of fashion which caused sometimes one style to predominate and sometimes another, prove how

the industry was reduced to mere imitation. Assuredly, the pieces of goldwork serving as models were not all of Alexandrian provenance, and it is even singular that the texts do not mention any Græco-Egyptian silver vases, but the agreement of the moulds discovered in Egypt with a very numerous class of handles of paterae is an indication which must not be neglected. M. Schreiber attempts to complete his demonstration by showing the Alexandrian character of the varied and ingenious decorations which we admire upon the handles of decorated paterae and upon the vases to which the handles have been adapted. He has made a point of the resemblance between a group of metal vases in relief with others in glazed clay, which are certainly Græco-Alexandrian, on which we read the names of the Egyptian queens of the family of the Ptolemies. The analysis of the subjects which decorate the goose-neck vases, scenes from rustic life, interiors, groups taken from the cycles of Dionysos and Eros, agree perfectly with the idea which we have of the character and tendencies of Alexandrian art. All this, it is true, is not equivalent to a proof such as would be the signature of a Greek artist from Egypt on a vase from Pompeii, from Bosco Reale or from Bernay, and, however favorable may be the impression which the treatise of M. Schreiber leaves, we must recognize that he has been able to cite only resemblances. One cannot then consider the question as solved, but when we consider how much imperial Rome has borrowed from the Egypt of the Ptolemies in the way of administration, legislation, literature, and even religion, one is tempted to think that the near future will show that M. Schreiber is in the right.—SALOMON REINACH, in *RC*, 1895, No. 40.

**RECENT EXCAVATIONS.**—On the western bank of the Nile, Medinet Habu is disencumbered of the rubbish in which it was buried, and stands before us in all its stately magnificence; while Professor Petrie (who has just returned to Europe) has been restoring the topography of ancient Thebes. Mr. Quebell, Prof. Petrie's companion, has been chiefly occupied in clearing out the tombs among which the Ramesseum was built. In one of them he has found the relics of a hitherto unknown queen, who seems to have belonged to the xxii dynasty.—A. H. SAYCE (March 14) in *Acad.*, April 4, '96. The task of clearing Medinet Habu is now (March 21) practically completed, and very stately and magnificent looks the great temple of Rameses III.—*Acad.*, April 11, '96.

**ABYDOS.**—M. AMELINEAU, before the *AIBL* (May 29), gave an account of the excavations which were entrusted to him to be carried on in Egypt from November, 1895, to March, 1896. M. Amelineau has explored, in the necropolis of Abydos, a part not yet excavated by Mariette and his successors; comprising six or seven tombs already

despoiled by the monks of the VI century, but in which the explorer, by collecting with care the fragmentary objects, has discovered the traces of sixteen kings who reigned at a very early epoch, and who already used the titles which the Pharaohs were to use in historic times, yet whose names do not figure on any known list. M. Amelineau thinks that these Pharaohs lived six to eight thousand years B. C.—*RC*, 1896, No. 23.

**ALEXANDRIA.**—M. CLERMONT-GANNEAU presented to the *AIBL* (May 29) the impression of an inscription which bears the name of king Ptolemy Philadelphos, with a dedication from Thestor, son of Satyros. This inscription was discovered on the basement of the so-called column of Pompey at Alexandria.—*RC*, 1896, No. 23.

**ASSIÛT.**—"In the early spring of last year I checked all the published inscriptions of Assiût, made plans, etc., of the tombs, and copied the scenes and inscriptions in three hitherto unpublished tombs there. One of the latter is important, as it enables me to connect the Heracleopolite family of princes with that of the Hepzefas of the XII dynasty."—P. E. NEWBERRY, in *Acad.*, June 20, '96.

**ASSUAN.**—"In my last letter I believe I spoke of the inscribed granite stones, which have been found at Assuan, as altars (*AJA*, p. 69). So they are in a sense; but I should have described them more accurately had I called them pedestals, as they were the bases of bronze statues, the holes in which the latter stood being still visible."—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

**DAPHNAI.**—The indigenous pottery discovered at Daphnai is divided into two groups (DÜMMLER, *JAI*, 1895, p. 35; *AD*, II, pl. 21). The most ancient group comprises especially some *situlae* of Egyptian form; the second group, in which the predominant form is that of the *amphora*, presents analogies with the *hydriai* of Caere and the sarcophagi of Klazomenai. M. Dümmler believes them to be the product of a second Ionian immigration, and thinks that they are not a natural development from the first group. On several vases there is the representation of an undraped woman seated astride a large horse and followed by a warrior. This is a new type, the interpretation of which is still unknown.—*RA*, March–April, 1896.

**DIOSPOLIS PARVA.**—At Hau (Diospolis Parva) blocks of stone have been found in the rubbish mounds near the river with the cartouches of Ptolemy X and Hadrian. Ptolemy X must, therefore, have restored the temple there.—A. H. SAYCE, in *Acad.*, May 2, '96.

**ELEPHANTINE.**—"While I was at Elephantinê with Mr. Wilbour we found, built into the wall of the Roman quay, a stone of the age of the XIX dynasty, with a curious inscription containing the name of



Rameses, the prince of the city of the Libyans (Lebu).”—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

In the island of Elephantinê, on the Nile, near Assuan, Professor A. H. Sayce has discovered an inscription of Khufu-ankh, a contemporary of Cheops, whose granite sarcophagus is now in the Ghizeh Museum. The city wall of Elephantinê was built over the rock on which it is engraved. The history of Elephantinê is thus carried back to the age of the fourth dynasty.—*SST*, May 9, '96.

**EL-KAB.**—"I spent a week at El-Kab, where Mr. Somers Clarke and his companions are still hard at work. He has uncovered more of the foundations of the late temple-buildings in the ancient city, which are composed of stones taken from the ruins of the older temples which stood there. Among the new inscribed blocks which have thus been discovered are three with the name of Rameses III, who must therefore be added to the list of royal builders at El-Kab. One of them states that 'his majesty gave orders to the governor of Thebes, the strategos;' another refers to the chief scribes in the Rolls office. Most of my time at El-Kab, however, was passed in copying the Old Empire *graffiti* on the 'great rock' near the temple of Amenôphis III."—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

Mr. J. J. TYLOR has now ready for issue the second part of his great work, reproducing the wall-drawings and monuments of El-Kab, in Upper Egypt. The former volume dealt with the tomb chamber of Pakeri; the present one will deal with the tomb of Sebskneklit, in the style of the old Empire, and possibly of the Hyksos period. It will be illustrated with eleven colored plates, and with a plan and architectural details by Mr. Somers Clarke. The edition is limited to one hundred copies.—*Biblia*, Aug., '96.

**GEBELEN.**—"The fellahin are rapidly destroying the scanty remains of the temple at Gebelen under the pretext of digging for *sebakh*, and by digging up Greek papyri and demotic *ostraca*, which are bought by the dealers at Thebes and elsewhere. As the so-called 'guardian' of the antiquities is the chief depredator among them, nothing will soon be left of all the interesting monuments which existed at Gebelen a few years ago."—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

**KOM OMBOS.**—A. H. SAYCE writes to the *Academy* (March 14): "Mr. Wilbour and I spent a day in exploring the country on the west bank opposite Kom Ombos. Here on the edge of the desert we found a large 'Kom,' as large as the island of Philae in circumference, and consisting entirely of tombs. Two or three of these at the north end of the Kom had been opened. They were of the Roman age, the dead being buried in terracotta coffins. Another tomb on the east side had also been opened and utterly destroyed. This was of a much earlier



period, and the entrance to it had been constructed of that beautiful white limestone of which the temples of Abydos are built. About half a mile to the east of the Kom, in the middle of the cultivated land, we came across another smaller Kom, of rectangular shape, with a few remains of broken stone and of an encircling wall of burnt brick. The Shêkh of the village told us that he remembered large blocks of stone lying upon it which have long since been carried away. It is evidently the site of the temple of Contra-Ombos."

(March 21) "I forgot in my last letter to mention one of the most remarkable scarabs which have ever been met with. The *sebakh*-diggers are busy in the mounds of the old city of Kom Ombos, on the north side of the temple, and the other day Mr. J. Ward bought from them a fine green scarab, though much worn, which is in the style of the XIII dynasty. When I came to look at it, great was my astonishment at finding that it was inscribed with the words *Sutekh Apopi*. Here, then, we have a record of the Hyksos king, under whom the war of independence broke out, confirming the statements of Manetho and the Sallier Papyrus that his rule extended not only over Lower Egypt, but over Upper Egypt as well. What is still more interesting is the testimony it bears to the accuracy of the Sallier Papyrus, where the king is called *Ra Apopi*. Like a good Egyptian, the author of the Papyrus has substituted *Ra* for the heterodox *Sutekh*, which the scarab shows was prefixed to the royal name."—*Academy*, April 4, 11, '96.

**KOM-ER-RESRAS.**—"About two miles to the south of Fares (south of Silsilis), at a place called Kom-er-Resras, is the site of a large town and of a temple of rectangular form. We cleared away the sand from its foundation walls, and copied the inscriptions with which they are covered. The temple proves to have been built by Domitian, and to have been dedicated to Isis in her stellar character. In fact, the worship carried on in it seems to have been peculiarly astronomical, as the deities mentioned in the text are Ah (the Moon-god), Sirius, and Orion. It is interesting to find this monument of Domitian in Upper Egypt, since we know that he was a special patron of Egyptian religion. He built a temple to Isis in Rome itself; and at Kom Ombos, in the near vicinity of Fares, the chapel, on the south side of the great temple, was erected in his reign. The sanctuary of the temple at Kom-er-Resras measures 12 ft. by 12 ft. 8 in. North of the site of the old city is a ruined Coptic monastery, into the walls of which a good many stones from the temple have been built."—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

**LISHT.**—"One of the pyramids at Lisht may now be considered definitely to have been the tomb of Usertesen I (now in the Ghizeh museum). The discovery of the beautiful white limestone statues of

that monarch (xii dynasty) made there last year by M. Gautier has been followed this winter by the discovery of the finest and most perfect Egyptian altar in existence. It is of black granite, of very large size, and exquisitely sculptured with dedications to the *Ka* of User-tesen I. One more addition has thus been made to our knowledge of the history of the pyramids."—A. H. SAYCE in *Acad.*, April 11, May 2, '96.

**PHILAE.**—"Captain Lyons has just returned to Cairo, having concluded his excavations at Philae. His latest discovery has been that of the temple of Har-nez-istef, to the north of Hadrian's chapel. Its stones had been carried away to build the Coptic Church of St. Mary. This discovery completes the number of temples known to have once stood on the island."—A. H. SAYCE in *Acad.*, May 2, '96.

**SINAI PENINSULA.**—EXPLORATION.—M. J. de Morgan, director-general of the antiquities of Egypt, left Cairo on April 18, on an exploring expedition to the Sinai peninsula. This part of the khedive's territory had not yet been visited by any of the directors of the service, and its scientific survey is much needed.—*Biblia*, Aug., '96.

A. H. SAYCE writes from Egypt to the *Academy* (under date of March 14, '96): "Mr. Newberry has lately returned from an expedition into the desert east of Quia, where, in the Wadi Gadammeh, about thirty miles northeast of Quia, he discovered and copied three Sinaitic *graffiti*."

**TEL EL-HAMRÂWI.**—TEMPLE OF SHISHAK I.—"I hear that the remains of a temple and stones bearing the name of Shishak I have been found at Tel el-Hamrâwi, near the station of Râs el-Khalîg, north of Mansûra."—A. H. SAYCE in *Acad.*, May 2, '96.

**THEBES.**—EXPLORATIONS BY PERCY E. NEWBERRY.—Mr. N. writes from Cairo, June 1, '96: "For the past fourteen months I have been living at Thebes, copying certain of the private tombs there and making a thorough exploration of the necropolis, with somewhat surprising results. From time to time, ever since Pococke first explored the ancient capital of the country, Egyptologists have been busy there; and many European scholars, such as Champollion, Rosellini, Wilkinson, Lepsius, Ebers, and Brugsch Pasha, have chosen the necropolis as their centre for investigations on the western side. Yet it is astonishing to find how little really systematic work has been done, and how little is known of perhaps the most interesting and instructive part of Thebes—its private tombs. During my explorations there I have catalogued and classified nearly 200 inscribed tombs, of which perhaps only eighty were previously recorded. In no case, I should mention, have I opened out a new tomb—the above number merely represents those accessible to the public at the beginning of 1895. Many of the previously unrecorded tombs contain scenes and inscriptions of great interest; and it would seem that the reason why they

have until now escaped notice is that they are for the most part inhabited, and have been for years, by the *jellahîn* and antiquity dealers of Gourneh. The natives have, as a rule, a great objection to their houses being inspected by Europeans, especially the inner apartments, which are generally occupied by the *harîm*, and since a government permit has to be obtained for digging for antiquities, another reason has arisen for their dislike to be visited by Europeans. Not being allowed to dig in the open, they tunnel in at the back of the tombs which they inhabit, till they come upon others untouched. I have myself crawled along many tunnels thus formed (one for a distance of at least 200 yards) connecting several tombs now rifled. Doubtless there are many others that have escaped my notice. Living as I did during the late spring and early summer of last year in the village of Gourneh, among our finds the most interesting of the period of the XVIII dynasty were (I) of the early period of that dynasty, the tomb of a steward of Amenhetep I, others of important personages of the reign of Queen Hatshepsut, including that of one of her *vezîrs*, and another of the engineer employed by her to superintend the cutting of the two great obelisks at Karnak: (II) of the reign of Thothmes III, the tombs of: (1) a Prince of Thebes; (2) the king's chief stêward; (3) a superintendent of his storehouse; (4) his privy seal, and (5 and 6) that officer's *wakîls*; (7) a superintendent of the countries of the north; (8) an unrecorded *vezîr* of this reign; and (9) the king's chief herald and scribe of the soldiers: (III) of the succeeding reigns of this great dynasty, the tombs of: (1) a Prince of Thebes; (2) a superintendent of the garden of the temple of Amen; (3) a "cabinet" minister, and (4) a chief of the police under Amenhotep II; (5) a privy seal, (6) *vezîr*, and (7) Prince of the Fayum, under Thothmes IV; and (8) a steward of the king in Thebes under Amenhotep III.

"During my stay at Thebes I also made a complete copy of the great tomb of Rekhmara, a task which occupied some six months' hard work on ladders and by candle light. This I hope to publish next winter or spring."—*Acad.*, June 20, '96.

KARNAK.—A. H. SAYCE writes to the *Academy* from Egypt (March 14): "M. LEGRAIN has just finished his winter's work at Karnak, and has returned to Cairo. Nothing could have been better or more skilfully done; and, considering the difficulty and magnitude of his task, it has been performed in a wonderfully short space of time and at a wonderfully small outlay. The walls and columns have been cleared of earth almost to their foundations, and have been effectively repaired, restored, and made thoroughly secure. The change effected in the great Hall of Columns is magical. The walls and pillars have been almost doubled in height, and one feels, as one walks among them, that 'there



were giants in those days.' An avenue of sphinxes has been found, leading westward to a stone quay, on the walls of which are a number of inscriptions, important from an historical point of view. One of them, for instance, is dated in the thirty-ninth year of Shishak III, which will require a revision of our chronology of the period; and another contains a new cartouche. Among the hieroglyphic texts is a faintly-traced Phœnician *graffito* in which occurs the word *Khopesh*.

"M. Legrain has farther discovered a considerable number of inscriptions—mostly fragmentary—and the remains of a chapel of *Shep-en-Apt*, 'the royal daughter of *Piankhi*.'

"Miss BENSON's excavations in the temple of Mut at Karnak have yielded a number of valuable monuments, one of the most interesting of which is a fine statue in Gebel-Ahmar marble, in a perfect state of preservation, of SEN-MUT, the architect of Dêr el-Bâhari and the temple of Mut itself. He also states that he superintended the construction of certain buildings in the temples of Karnak and Luxor, and was overseer of the granary of Amon. The inscription on the statue is longer and more important than that on the statue of the same individual which is now in the museum of Berlin. I may add that his walking-stick, with his name upon it, is in the hands of the German consul here in Luxor.

"Besides the statue of Sen-Mut, Miss Benson has found another large and well-preserved statue (in white limestone) of a certain BAK-ER-KHONSU, as well as portions of a frieze on which the Ethiopian king Piankhi gave a detailed account of the ships he captured from the princes of the North, of their precise size, and of the spoil he obtained with them. On one of the fragments is a picture of 'the great ship of Sais' (which seems to have been about 80 feet in length) as well as of Tef-nekht, the Saite prince. Close to the Piankhi fragments is a block of granite with the cartouches of Tut-ânkh-Amon.

A. H. Sayce writes from Egypt, under date of March 21: "Just before I left Luxor the excavators in the temple of Mut brought to light another stone belonging to the frieze of Piankhi, with the representation of another of the ships he had taken from the princes of the north. The frieze shows that Piankhi must have exercised his power sufficiently long in Thebes to have been able to work at Karnak.

(March 21): "The inscriptions engraved on the newly-discovered quay at Karnak are records of the height of Hâpi, the Nile, in each of the years in which they are dated, and consequently they are not only important to the historian, but also of considerable value to the modern Inspectors of Irrigation. They belong almost entirely to the XXII, XXIII, XXV, and XXVI dynasties, and among them is the cartouche of an unknown king. In one record the fifth and sixth years



of Queen Karoâmâ, the wife of Shishak I, seem to be associated with the eighth year of Osorkon II.

"Within the west court of the great temple of Karnak, on the north side and a little to the east of the chapel of Seti II, has been uncovered a ruined angle of wall, on which are thirty-two names of places in Palestine captured by Thothmes III. They agree for the most part with the well-known Palestine list of that king, except that the arrangement of the names is somewhat different. We find, however, Shushkhen instead of Ashushkhen, and in Shemesh-atum the ideograph of the Sun is attached to the word Shemesh, while Harel appears to be written Har-Hor."—*Acad.*, April 4, 11, '96.

LUXOR.—Prof. Sayce writes (March 21): "A large green scarab was also offered for sale at Luxor, on which were the two cartouches of 'Piankhi' and 'Taharka' side by side with the titles 'Son of the Sun' on the left, and 'King of Upper and Lower Egypt' on the right. This Piankhi, however, who thus appears as a co-regent with Tirhakah, was not the same as the Piankhi of the frieze of the temple of Mut at Karnak and is probably to be identified with Prof. Wiedemann's Piankhi III.

"One of the dealers at Luxor has an alabaster vase, broken and mended in ancient times, on which are engraved the winged vulture, and below it the inscription: 'The Horus who unites in peace the two lands, the son of the Sun, Teta.' Another dealer has a curious Greek sepulchral inscription of the late Roman age from Erment, in which it is said of a certain Eubios, the son of Andromakhos: οὐκετ' ἐγὼ γὰρ γονεῶν μέλος οὐφομαι οὐδὲ γυναικὸς πατέρα γὰρ μ' ἀτεκνωσε οὐδὲ γὰρ ὠκεανὸν ψυχρὸν ὕδωρ πινομαι.—*Acad.*, April 11, '96.

MEMNONIA.—PROFESSOR PETRIE'S REPORT OF EXCAVATIONS.—Although Thebes has been so relentlessly plundered for ages past, and especially by the antiquity-hunters of this century, yet it has yielded many fresh results to the work of the Egyptian Research Account and my own private work this season. On one of the best-known parts—the desert-front on either side of the Ramesseum—four temple-sites have been explored which were quite untouched before; and seven temples in all have been completely cleared. We see, therefore, how much yet remains to be done by systematic research in even the best known and most obvious sites. Taken in historical order, the following results have rewarded our work:

XII *dynasty*.—A fine tomb of a priest, Sehotepâbra, underlies the brick galleries of the Ramesseum. It had been entirely plundered and re-used, but the brick passage leading to it is lined with paintings in good condition. These have been completely copied in full-size coloured facsimile by Miss Pirie, and are valuable as being the only example of painting of this age at Thebes.

XVIII *dynasty*.—The funeral temple of Amenhotep II was discovered north of the Ramesseum. Some large brick tombs—one of a priest, Tahutinefer—stood on the rise of rock: on these Amenhotep II built his temple. Amenhotep III altered it, adding a colonnade in front, the foundations of which are of his grandfather's sculptures; and thus it was adapted for Princess Satamea. This fell into disuse, and was occupied as a school for young sculptors, whose trial pieces remained. In the XXIII *dynasty* a great brick tomb, with wells, was built over it. The piling and interpenetration of the building of all these periods, of which but a small amount remains, made this a confused site. Of the first temple we have foundation deposits of Amenhotep II, and a fine seated granite statue of his, unhappily headless. Manetho is brilliantly vindicated. He assigns twenty-six years to this king; but as no monumental dates were above five years, the short chronologists scorned him. A wine jar, however, bears the name of the king, and is dated in the twenty-sixth year.

The funeral temple of Tahutmes IV was found south of the Ramesseum. This had been a very fine building, the great court having a triple colonnade at the sides, and the portico being a double colonnade. It was completely destroyed by Ramessu II, only the bases of some columns and a few foundations remaining. The foundation deposits were all thrown out, and the inscribed stone which had covered one of them was found in the Ramesseum; the bricks were also used in that later temple. Some fragments of colossi of limestone were found, including the lower half of the king's face. Below the temple was a large re-used tomb, containing a mass of burials, which from their position were contemporary with the temple. A collection of eighty skulls, all of one age and rank in life, were thence secured: they vary much in form. The great temple of Amenhotep III behind the colossi was not included in my permission; but I found more sculptures of it than could probably be obtained on its actual site. Merenptah had ruthlessly looted it of everything movable to build his temple behind it; and broken-up statues, sphinxes, tablets, etc., were thrown into the foundations to support the walls built of the fine blocks, which were turned round and recarved. We thus found that an avenue of colossal jackals had led to the temple, each with a statue of the king between the paws, and resting on an inscribed base with a cornice: they were thus exactly analogous to the ram-avenues of Karnak. Of statuary there were pieces of a colossal group of Amen and Amenhotep, and of a sphinx whose head was five feet across, beside smaller sphinxes, all in hard limestone. Two steles are now removed to the Ghizeh Museum. One of limestone, over six feet high, shows the king offering to Amen, and a double scene of the king

in a chariot driving over a group of the northern nations, and again over a group of southerners. The work of this is very fine, and the composition unique. The other stele is the largest known in granite, and of magnificent polish; it is 10 ft. 3 in. high and 5 ft. 4 in. wide, with a scene of the king offering, and an inscription of thirty-one long lines below, concerning the offerings to Amen. This was largely erased by Akenhaten, and re-engraved by Seti I, who added a line recording his restoration.

Amenhotep III also rebuilt the small temple of Uazmes, as we found a ring of the king under the great door-sill. Probably of this date is the bust of an exquisite statue of a queen, in hard limestone, found in a small chapel behind the temple of Amenhotep II.

XIX *dynasty*.—The funeral temple of Ramessu II, so familiar as the Ramesseum, would perhaps be thought well known enough; but a great work remained to be done there in clearing all the brick galleries around it. This has been the special affair of the Egyptian Research Account, and Mr. Quibell has had it in hand the whole season. The foundation-deposits of the temple were discovered, and great quantities of ostraka, etc., of the same date. Besides these the galleries yielded dozens of burials of the XXIII dynasty, having been much divided into funeral chapels at that age. These were plundered anciently; but much valuable material has been obtained, the cartonnages giving many genealogies of royal relatives. The front court of the temple proves to have had Osiride colossi along the sides of it; and the construction of the whole temple and buildings around it is being completely planned. An earlier building has stood here, apparently; for in the axis of the court, at a very low level, a drum of a column of earlier work was found *in situ*. The whole site behind this had been used for a cemetery before the temple was built.

The funeral temple of Merenptah has been often attributed to Amenhotep III, owing to all the material having been plundered from the temple of the colossi. Some work remains of the later king; a large slab indicates a Sudan war by a procession of negro soldiers; the upper half of a colossal statue in black granite has preserved for us the finest portrait of Merenptah, with the features quite intact; and the great black granite stele of Amenhotep III was built in, with its face in a wall, and carved on the back with a scene of offering, and an inscription of twenty-eight long lines; altogether this stele bears about 6000 hieroglyphs.

The foundations of the funeral temple of Queen Tausert were discovered, with extensive deposits, in the sand. Five hundred scarabs and plaques, and twelve hundred objects of offering, all in coloured glaze pottery, were found in this one site. The form of the name is



new; but as the historical evidences show that it must belong to the age of this queen, and the cartouche can be read as hers (beneath its forced imitation of Ramessu II), we can hardly refuse to see in this her temple begun before her marriage.

The similar foundations of Saptah's temple, with similar deposits but poorer in quality, were also found. No trace of Tausert occurred here; but each deposit contained a slab with the cartouches of the king, and another with the name of the chancellor Bai, and also rings and cartouches of Bai.

Of later times Ramessu III had rebuilt part of the Ramesseum galleries; chapels were arranged in them in the XXII-XXIII dynasty, of which many pieces of wall-painting remain, and much cartonnage, bead work, thousands of ushabtis, and a great alabaster pan inscribed for a royal grand-daughter, were obtained. A prominent bit of brick wall standing high on the south of the Ramesseum was part of a large tomb, which proves to belong to Khonsuardus, chief goldsmith of the temple of Amen in the XXV dynasty.

Though all the royal monuments go by agreement to Cairo, yet there is an encouraging amount of material to come to England, which will probably be exhibited at University College in July. The good results thus obtained in history by the recovery of these temples, and especially by the great inscription of Merenptah, should encourage the public to forward such enterprise, especially when directed to small sites of importance like those worked this year. The whole cost of these discoveries is under a thousand pounds, which will be mostly covered by the value of the objects secured for our museums. I hope to see the Research Account enabled this year to extend its work by taking up some of the students now waiting to find scope for such labours.

I should add that, partly assisted by the Research Account, Miss Paget and Miss Pirie have made a full-sized facsimile of the important tomb of Ptah-hotep at Sakkara, beside copies of parts of the tombs of Mera and Tii, which show the games similar to those of Ptah-hotep. Miss Pirie has also been copying paintings and sculptures from the excavations, which could not be brought to England. There is a wide field for accurate copyists in securing the knowledge of the paintings, which are all too rapidly perishing in Egypt.—W. M. FLINDERS PETRIE, in *Acad.*, April 11, '96.

A. H. SAYCE writes from Cairo (April 18): Prof. Flinders Petrie, in his letter to the *Academy* of April 11, notices that one of the temples discovered by him this winter must have been built by Queen Ta-Usert, the last sovereign at the XIX dynasty, though "the form of the name is new." That he is right in the identification is made clear by



some scarabs published by Dorow and Klaproth from Palin's Collection (*Collection d' Antiquités égyptiennes*, Paris, 1829), pl. xxvii. Nos. 1493, 1494, and 1497, which read *Usert-sotep-n-Mât*. So long as Ta-Usert reigned alone, like Hathepsu, she adopted the style of a male sovereign, and her cartouche was accordingly assimilated to that of Rameses II.—*Acad.*, May 2, '96.

MEMNONIA.—TEMPLE AND INSCRIPTION OF MERENPTAH.—In the *Contemporary Review* of May, 1896 (pp. 617-27), Professor Flinders Petrie gives a full account (with translation by Mr. Griffith) of the inscription of Merenptah (B. C. 1200) found in the excavation of this king's sepulchral temple at Thebes. It is especially important as being the first mention of the Israelites on monuments discovered in Egypt. This inscription mentions "the people of Ysiraal," and records their defeat by king Merenptah, the son of Rameses the great. Professor Petrie thus describes the excavation: "Last Decmber, on my arriving in Egypt, M. de Morgan, the Director of the Department of Antiquities, most cordially agreed to my being permitted to excavate an important district at Thebes, containing most of the Royal funerary temples. Three months of excavation in this ground brought to light the sites of four royal temples hitherto quite unknown—those of Amenhotep II, Tahutmes IV, Tausert, and Saptah, dating from about 1450 to 1150 B. C.; another temple was identified as belonging to Merenptah; and two others already known—of Uazmes and Rameses the Great—were fully explored and fresh results obtained. With six of these temples we are not here concerned; but that of Merenptah contained the historical prize of the year. . . . Whereas his grandfather, Seti I, had piously restored the monuments and edited the inscriptions of past kings, Merenptah wilfully destroyed and defaced the most beautiful sculptures for the sake of the rudest commemoration of himself. Thus we find that when he required to build his funereal temple (as every king did, in order that his *ka*, or double, should be worshipped before as well as after his death), he set it just behind one of the most extensive and magnificent buildings then standing, and proceeded to destroy that building for material.

"Amenhotep III (about 1400 B. C.), who was, perhaps, the most sumptuous of Egyptian monarchs, had left a glorious monument for his funeral temple, the only sign of which usually seen is the pair of Colossi, so celebrated as the Colossi of the plain of Thebes. These stood before the entrance, and far behind them stretched courts and halls, the beauty and size of which we can imagine from the contemporary temple of Luxor. Most brilliant statuary adorned the structure, and an avenue of immense jackals—the sacred animal of the god of the dead—led up to the entrance, like the rams, each guarding a

statue of the king, in the avenues of Karnak. All this was standing intact when the ruthless Merenptah cast envious eyes on the material. The statues were first smashed to pieces, and laid down for the foundations of his temple, every portable block of sculpture was carried away to ruin; sphinxes were broken up, or laid in pairs, head to tail, under a column; a stele was trimmed down to go under another column; enormous blocks were taken and laid face down for the foundations of walls, their brilliant sculpture—as fresh as when first cut—being now visible below them; the jackals of the avenue and their bases were split into slices, and laid down in the ground. In every direction it is only too plain that the great temple was completely cleared of all that was portable, to form the foundations of the new one; while the walls were built of the great blocks of Amenhotep's masonry, and the brick store-chambers show his stamp on the mud bricks.

“For a great account of his religious benefactions, Amenhotep III had selected a splendid slab of black syenite, penetrated with quartz veins. It stood 10 feet 3 inches high and 5 feet 4 inches wide, while its thickness of 13 inches of such a tough material prevented its suffering from a mere fall. It is the largest stele of igneous rock known, and was polished like glass on its exquisitely flat faces. The religious change of Amenhotep IV led to his erasing the figures of the god Amen, and nearly all the inscription. But Seti I piously re-engraved both the scene and inscription, and added that the ‘restoration of the monuments was made by *Maat-men-ra* (Seti) for his father Amen’. This noble block Merenptah stole and re-used; the face of it was set into a wall, and the back of it thus shown was engraved with a scene and a long historical inscription of Merenptah. It was afterwards overthrown on the destruction of his temple, and lay flat on the ground without any damage but one small chip. The amount of inscription on it is almost without precedent. One side alone contains nearly twice as much as the enormous stele of sandstone still lying in the temple of Amenhotep, and both sides together contain about 6000 signs. The condition of it is perfect; not a single sign is defaced or injured; the scenes are complete, the faces of the figures as fresh as when cut, and the painting on the scene of Merenptah is as bright as if laid on yesterday.”

The inscription—after enumerating the victories of Merenptah over the land of *Zahi* (Phœnicia), the *Mashawasha* (Maxyes of N. Africa), and *Lebu* (Libyan) people—ends with the passage in which the Israelites are mentioned thus: “For the sun of Egypt has wrought this change; he was born as the fated means of revenging it, the king Merenptah. Chiefs bend down, saying ‘Peace to thee’; not one of the nine bows raises his head. Vanquished are the Tahennu (N. Africans);

the Khita (Hittites) are quieted; ravaged is Pa-kanana (Kanun) with all violence; taken is Askadni (Askelon?); seized is Kazmel; Yenu (Yanoh) of the Syrians is made as though it had not existed; *the people of Ysiraal is spoiled, it hath no seed*; Syria has become as widows of the land of Egypt; all lands together are in peace. Every one that was a marauder hath been subdued by the king Merenptah who gives life like the sun every day."

Professor Petrie considers five different possible historic views of this spoiling "of the people of Ysiraal:" (a) the oppression of the Israelites in Egypt; (b) an invasion of Palestine after the Exodus; (c) its application to a remnant of the Israelites in Palestine who did not go down into Egypt; (d) as applying to a part of the Israelites in Egypt who may have returned into Canaan soon after the famine; (e) as applying to a portion of the Israelites who may have entered Palestine directly at the time of the Exodus. Professor Petrie favors hypothesis c or d.

Professor W. MAX MULLER (in the N. Y. *Independent* of July 9, '96) discusses the historic implications of the hymn as affecting the date of the Exodus of the Israelites; and gives the following translation of this passage in the hymn:

"The chiefs lie prostrate uttering 'Shâlôm' [written *sha-l-ma*; this Canaanitish word may signify here 'peace, salute,' as well as 'mercy'].

Not one is raising his head among the nine [a mythical number] barbarian nations.

Plundered is Libya (*Jehenu*),

The Hittites keep peace;

Captured is the Canaan [widest sense, i. e., Syrian coast] for all [its] wickedness,

Led away is Ashkelon (*As-ga-ru-ni*, Spiegelberg *re-ni*),

Caught is Gazer (*Qa-za-ra*),

*Yenuum* [near the northern frontier of Palestine] has been annihilated, *Israel has been torn out without [any more] offshoot*.

Palestine has become a widow [i. e., helpless, feeble; a paranomasia between *Kha-ru*, 'Palestine,' and *kheret*, 'widow'] for Egypt,

All lands together, they are in peace,

Any stranger who appears [lit. whosoever tramps abroad],

He is subjected by the king *Binrê-hetep-her-mêit*, the son of the Sun, Merenptah," etc.

Prof. SAYCE writes from Cairo, under the date of May 4: "Petrie's Stela has arrived at the Museum, and it turns out that my reading of the important passage is right, and his and Spiegelberg's are wrong. The campaign of Merenptah was in the south of Palestine, where he



received the tribute of Ashkelon ; and his reference to the Israelites is the Pharaoh's version of the *Exodus*. Spiegelberg has now found the name of the Israelites in another of Merenptah's inscriptions, where it has hitherto been overlooked."—*Acad.*, May 16, '96.

**MEMNONIA.—DEIR-EL-BAHARI: TEMPLE OF QUEEN HATSHEPSU.—**UNIQUENESS OF PLAN AND STYLE.—The student of Egyptian art, and especially of Egyptian architecture, has now at his disposal on the spot every facility for the study of a monument unique among all those preserved to us in the Valley of the Nile. The temple of Deir el Bahari is completely cleared, and is now free from the last of the rubbish mounds which last year still encumbered its enclosure wall on the south.

This great work has extended over nearly three winters, and has occupied 215 working days. The temple of Hatshepsu now presents a striking sight to the traveller approaching from Goornah along the old central avenue, or on the flank from the Ramesseum. The proto-Doric columns give one the impression of a Greek temple ; and the white limestone of which they are made, though by no means to be compared to white marble, contributes to that illusion.

Even the casual visitor is immediately struck by the fact that this temple is unlike any other, both in plan and in the details of style adopted in its construction by the architect, Senmut. There is no other Egyptian temple known to us which is built on a rising succession of platforms ; and we are therefore without comparisons for our guidance in seeking to ascertain how the architect was led to the adoption of this scheme. To some extent it may have been suggested to him by the nature of the site at his disposal, by the huge steps in which the rock of the foundations descends to the plain. What was the distinctive use of each of the three platforms on which the temple was built ? Our excavations have proved that the lowest platform was treated as the garden, or rather the orchard, of the temple, and that the trees planted in it were artificially watered. But the central and most extensive of the platforms, on the one side abutting against the cliffs, and on the other supported by a decorated retaining wall, seems to have been a clear space, and may perhaps be considered as corresponding to the spacious colonnaded courts preceding the sanctuaries in temples of both Pharaohs and Ptolemies. Neither have we any certainty as to the proposed use of the four unfinished chambers opening on to the colonnade on the northern side of the middle platform. Like the lateral chambers at Denderah and Edfu, they may have been intended as storerooms for the incense and sacred oils, the garments and numerous utensils necessary to performing the various rites of the complicated Egyptian ritual. Or, like the court of the altar of Har-



makhis, they may have been sanctuaries dedicated to the cult of divinities more especially worshipped in other parts of Egypt. But the more plausible supposition is that they were meant to be funerary chapels for members of the queen's family.

The above may serve as examples of the many unsolved questions raised by the study of this remarkable building; and the solution of the problems is the more interesting, since Deir el Bahari is the oldest of all the funerary temples in the so-called Memnonia of Thebes.

Again, the similarity of the architecture at Deir el Bahari to that of Greek temples is forced upon us, especially when looking on the white columns of the Anubis Shrine after coming from the Ramesseum. This impression is not only a general one, but is borne out in some detail by a comparison between the fluted columns of Hatshepsu and those of the Doric order, by a consideration of the architectural proportions of this part of the building and the relations between column and architrave. At Deir el Bahari nothing is on a gigantic scale; but it seems to me that when the Egyptians turned aside from the style which was here applied so successfully, in favour of the massive architecture of Karnak and Medinet Habu, they deviated from the path which would have led them to elegance, and preferred the majestic and the colossal.

PRESENT STATE OF EXCAVATION.—At the end of last winter, it could indeed be said that the temple was practically cleared. Nevertheless, the excavation was at some points incomplete; and the work of last season, which has been on a much smaller scale than that of the preceding, has now completed it. Last year the enclosure wall on the south was still encumbered, and the retaining wall of the Hathor Shrine was visible to but half its depth; now the enclosure wall is not only entirely bared, but it is divided by a wide open space from the mounds of rubbish which cover tombs and structures older than the temple of Hatshepsu.

PUNT SCULPTURES.—In the course of this year's work we have found many fragments of the famous Punt sculptures, all emphasising the African character of the country in which the expedition landed, but testifying also to the fact that the population of that country was not homogeneous. In addition to the genuine Puntites, with aquiline features, pointed beards, and long hair, there are also represented negroes of two different shades of colour—brown and black. The native huts were apparently made of wickerwork, and in front of one of them sits a big white dog with pendant ears. Another dog of the same kind, and led by a string, is being brought to the Egyptians. Birds with long bills are seen flying out of the trees from which men are gathering the incense, while the nests which they have forsaken are robbed

of their eggs either for food or for some religious observance. Unfortunately these precious fragments do not complete the missing scenes, of which the destruction must not be attributed wholly to tourists and antiquity dealers: this work of havoc was begun in ancient times.

ANCIENT SITE OF THE TEMPLE.—The Hathor Shrine projects beyond the southern edge of the middle platform. Parallel to the Shrine a wall branched off at right angles to the enclosure wall forming a small court already destroyed in the time of the XXI dynasty. The corner of the wall alone remains. Our excavations in the soil of this court and along the outside of the shrine confirm Mariette's discovery, that the temple was built on the site of a necropolis of the XI dynasty. In the immediate vicinity of the temple I came across some dozen tombs, which I thoroughly cleared, finding that, as usual in most Egyptian cemeteries, they had all been anciently rifled. Some had been re-used in the XXI dynasty for priests of Amon. But even in a rifled necropolis we may hope to discover occasionally a tomb which was overlooked by the plunderers, and to this end it is necessary that every tomb in the place should be systematically excavated. The tombs at Deir el Bahari are all on the same plan; they are rectangular pits cut in the soft and flaky rock to a depth of ten or twelve feet. On one side, generally on the west, opens a small chamber originally closed by a brick wall, which contained one coffin only. The plundering of these tombs had usually taken place shortly after the burial; and in such cases the rubbish with which they were filled consisted of the rock chips made in the course of cutting out the pit. Several pits, which, judging from the nature of the rubbish that they contained, were apparently untouched, proved to have been completely cleared except for a few wooden figures, or a little coarse pottery. But when a pit contained stones, some of which had obviously been taken from the walls of the temple, there could be no doubt that the tomb had been re-used; and in one case the door had been closed with two or three stone slabs, and the tomb itself contained a yellow mummiform coffin of XXI dynasty style.

NECROPOLIS OF THE XI DYNASTY.—The interments of the XI dynasty were apparently made with a certain amount of luxury, and the tombs originally contained valuables, otherwise they would not have tempted the cupidity of the robbers. I could form some idea as to what the character of this necropolis must once have been from a tomb which had been only partly plundered. In emptying the pit we found two pieces of the gilt case of the inner coffin, and the blue glazed-ware bead necklace of the mummy. The chamber contained a coffin in the style of the XI dynasty, made of sycamore wood, rectangular, very thick and heavy, and in a perfect state of preservation. Outside, on

box and lid, are lines of blue hieroglyphs giving the name of the deceased, and also there are two large eyes, a decoration characteristic of coffins of that period. The angles are lined with gilding. The inside is entirely covered with paintings and inscriptions. Above are horizontal lines of large hieroglyphs most exquisitely painted, as well as representations of the object supposed to be placed near the deceased: mirrors, necklaces, bracelets, etc. Below and on the bottom are funerary texts, in a script intermediate between hieratic and hieroglyphic. In the coffin had been left pieces of a very thick cartonnage, entirely gilt, except the necklace, which was painted in colours, and the hair. The mummy must have had jewels, which had been stolen, but the plundering seems to have been done hastily. The sandals and the pillow, both gilt, had been left, as well as many objects which had been deposited near the coffin. These objects are similar to those discovered at Meir in tombs of the VI dynasty, but they are of less artistic value. We got out two wooden boats with their crews, in one of which the figure of the deceased is seen sitting under an awning; two models of houses containing numerous figures—one of them emptying bags of corn into a granary; in the other a bull is seen lying on the ground, with his legs tied together while a man cuts his throat with a knife. We also found statuettes of men and women, carrying jars, loaves, and various provisions in baskets. These objects recall some adjuncts of the earthly life of the deceased, and were intended to answer the same purpose as the pictures on the walls of the tombs at Ghizeh and Sakkara. There was hardly a single tomb in which some such model figures had not been dropped. In one they had been jumbled together in a corner with the bricks of the door, in order to make room for the mummy of a priest of Amon, evidently of no high rank, since it was his office to prepare ointments for the use of the high priest.

It is remarkable that this beautiful coffin does not bear the same name inside and outside. Inside the deceased is called *Buan*. He was a man of high rank with numerous titles, among which are those of Head of the Treasury and Head of the Granaries, showing that his position was one of considerable power. But on the outside he is called simply *Menthuhotep*, a name probably assumed as being that of the king under whose reign he had spent the greater part of his life, or to whom he was most indebted for the favours which he had received. I take it that the life of *Buan-Menthuhotep* was contemporary with the end of the XI dynasty and the beginning of the XII. His coffin, with all its paraphernalia, is now at Ghizeh. In artistic beauty and in preservation it is certainly one of the finest to be found in any museum.



As my work was exclusively directed towards the temple and all that concerned its structure and its history, I did not go out of my way to make further researches in the adjacent XI dynasty necropolis. It is a place where interesting and probably fruitful excavations might be made; and I believe that a systematic exploration of the space between the temple and the cliff which bounds the amphitheatre of Deir el Bahari on the south would reveal not only the whole extent of the necropolis, of which we have investigated one outskirt only, but also remains of buildings erected by Antefs and Mentuhoteps, kings whose dates and succession are now the object of much discussion among Egyptologists.—EDOUARD NAVILLE, in *Academy*, May 16, '96; *Egypt. Explor. Fund.*, p. 33. See JOURNAL, VIII. 578-82; IX. 253-57; X. 234-36, 381-83.

### ABYSSINIA.

THE SHEMITIC ISHTAR CULT.—Dr. George A. Barton, in *Hebraica* (x, 202), writes on this subject. Dr. B. had already published in *Hebraica* some account of the Shemitic Ishtar cult in all the Shemitic lands except Abyssinia, but was until now unable to find any trace of it among the Ethiopians. At last, however, a deity bearing this name has come to light in an inscription from this part of the Shemitic area, so that we are assured that in some form this cult was coëxtensive with the Shemitic peoples. The evidence for this comes from Professor D. H. Müller's *Epigraphische Denkmäler aus Abessinien*, Wien, 1894. The inscriptions published in this work are edited from impressions made by J. Theodore Bent. The inscription in question is in the Geez script, and dates from the early part of the fifth century A. D. . . . Ezana (the writer) calls himself king of Aksum and of several other places, including Raïdan and Saba, indicating that at this time the mother country of Sabaea, or Southern Arabia, was subject to the Abyssinians. The inscription records a victory of Ezana over the people of Adan and the capture of prisoners, and then proceeds: "and he turned back unharmed with the people of Adan and erected a throne here in Sada and committed him to the protection of Astar, Barras, and Medr." This passage shows that chief among the deities of the royal pantheon was a divinity identical in name with Athtar, Ishtar, and Astarte. This name attests the presence of the Ishtar cult in Abyssinia. An inscription published by Derenbourg in the *Journal Asiatique* (8 série, vol. II, p. 255) proves the theory of the late Professor W. R. Smith, that Athtar was originally a mother-goddess in Arabia, and then developed into a masculine deity, as it shows clearly the transition from the one to the other.



**TUNISIA.**

**INSCRIPTIONS AT MAK TAR AND SBEITLA.**—M. Cagnat read before the *SAF* (June 26, '95) a communication from M. GAUKLER with regard to some newly-discovered inscriptions in Tunisia. (1) An altar of limestone was discovered in the very centre of the ancient city of Mak tar by M. Masson on April 17, 1895. The squeeze was taken by M. Bordier. There is an inscription engraved on it covering several lines. (2) A column in limestone, broken at the top; discovered in one of the walls of the Byzantine basilica of Rutilius. There is an inscription engraved on the column; the form of the letters is interesting, but denotes a late period. (3) A fragment from the same site completing the inscription already published in a supplement of the *Corpus*, No. 11809, and found by the side of the dedication to Constantine, dated from 306 to 308 (*CIL*, suppl., 11804). (4) Sepulchral inscription on a lintel from the same Byzantine basilica of Rutilius. Judging from the inscription one may conclude that it was placed over the door to a mausoleum constructed by Q. Vibius Saiaga for himself and his family. (5) At four kilometers east of Sbeitla, MM. Dubiez and Duversin discovered four boundary-stones bearing the same inscription on two of their faces. All these boundary-stones are still driven into the ground. They are 1.50 m. in height, 0.50 m. wide, and 0.12 m. thick. They describe a circle to the north of the track of Djilma; and the distance between each of them is from 180 to 398 metres.—*SAF*, pp. 227–30.

**CARTHAGE.—THE PUNIC NECROPOLIS.**—M. Héron de Villefosse communicated to the *AIBL* (sitting of Feb. 7, '96) a letter which he had just received from R. P. DELATTRE, containing interesting details of the new discoveries just made by him at Carthage: "I resumed again last month the excavations of the Punic necropolis of Douimès. From Jan. 13 to 31 twenty-seven tombs were opened. The furniture was always noticeably the same: common pottery to which was added from time to time the hatchet, the mirror or the bronze cymbals, beautiful black pottery, small Greek vases, pieces of ostrich eggs, scarabs with hieroglyphics, amulets, beads from a necklace, medallions, earrings, *unguentaria* in alabaster, polished stones, sea-shells, perfume-cases, etc. Of all the tombs discovered last month the most interesting was met with on the 31st of January. The tomb itself possessed no particular interest, for it was a simple trench enclosed by movable slabs, but the furniture gave us an agreeable surprise. It was composed first of the usual lamp and its patera, and of the two vials, one of them of red earth with a narrow beak, and the other of yellow red with a circular opening. Together with this ordinary pottery was found a bronze hatchet, a very fine shell, fragments

of ostrich-eggs preserving traces of the face which was painted on them, and finally several pieces cut out of white stone, such as an Egyptian head, a cup, and three very small seats of different forms (a bench, an armchair and a stool). But the most singular pieces amongst this funerary furniture are five intact terracotta figurines. Aside from a statuette of a seated goddess of an archaic Greek or Cypriote style, the four other figures are in the Egyptian or pseudo-Egyptian style. Their height varies from 25 cm. to 195 cm. They were stamped in a mould and their outline is surrounded by a sort of margin. The reverse is flat, excepting the part corresponding to the face, which is hollow. The upper part of the head is pierced with a hole. Their form is that of mummies. The largest and the smallest have the arms stretched out and attached to the body; the two others, of the same dimensions, 22 cm., have the left hand raised and laid upon the chest. The smallest is of brick-red earth; the others are of yellow clay. The face, arms and feet (that is, those parts of the body which are not covered with a vestment) are painted red; black serves to accentuate the eyes. But what gives these figurines a particular interest is that they are completed by ornaments painted on the clay. Upon the largest we recognize traces of a necklace and a girdle with the two fringed ends hanging down in front of the body. On the second and third, which appear to have come from the same mould, black and red lines indicate the girdle and the border of the vestment. On the front of the shoulders the painter has reproduced the *oudja* or eye of Osiris. These two figurines wear around the neck a necklace from which hangs an object represented by a square lozenge. Lower down on the chest the seal or large seal-ring is held by a triple cord passing under the left hand. The smallest figurine wears around the neck and on the upper part of the chest four necklaces joined together and forming, as it were, a pectoral. All, with the exception of the first, are ornamented with crescents. Each crescent is indicated by four touches with the brush. The girdle is carefully indicated with its two ends with long fringe. Finally, the bottom of the robe is ornamented with lozenges imitating the lotus-flower. The effect produced by these colored figurines is striking. What is most remarkable in their decoration is the brilliant preservation of the colors and the surety of the hand which applied them.

At the following sitting of the *Académie* (Feb. 14), M. Héron de Villefosse presented photographs of the terracotta figurines which were described at the preceding sitting. The most striking feature of these representations is the aspect of hieratic stiffness. The influence of Egypt dominates in them. The photographs show four female

figures, standing and draped. Some have the two arms lowered and attached to the body; the others have the right arm lowered and the left arm brought up to the chest between the two breasts. The face is full and very round; the eyes are indicated by little projecting cushions; the ears are broad and entirely detached from the cranium; the hair, treated in a simple mass upon two examples, is on the other hand indicated more carefully on another by a checkered design analogous to that which was used on the Villedon mask coming also from Carthage. These figures are clothed in a long clinging vestment, below which appear the two naked feet brought together, and they are decorated with paintings the preservation of which is wholly exceptional.

Certain Cypriote terracottas have already brought out the important part played by the use of color in the preparation of the statuettes which are deposited within the tombs. The new discovery of P. Delattre confirms these observations in a striking manner. Many Phœnician figurines still preserve evident traces of the colors with which they have been enriched, but on the greater part of those which have come down to us these traces of color are effaced or are merely preserved in an indefinite way. On the contrary the new figurines from Carthage have preserved a remarkable brilliancy of coloring and freshness. All the details rapidly drawn by the pencil of the workmen are clearly visible. We can understand, in examining these photographs, why the modelling of analogous figures coming from Cyprus or from the coast of Syria is always indicated in so slight a manner and often times entirely insufficiently. The light hand of the workman supplies this defect in the modelling by touches of brilliant color. The borders of the vestment are indicated by very clearly painted bands. It is evident that the drapery opens in front, and is held around the waist by a girdle of which the two extremities end in long fringes. The two females whose left arm is brought up to the chest appear to sustain with their hands a rich chain-necklace painted around the neck which, falling to the lower part of the chest, ends in a reverse crescent. This necklace (*hormos*) occupies more than a third of the total height of the figurine. The *oudja*, or mystical eye of Osiris, is painted on each of the breasts of the two figurines. All the fine lines of this decoration are in black, and all the broad lines and touches are in red.

Two Greek terracottas of antique style, also painted, coming from Boiotia, offer from a decorative point of view, some curious points of contact with these two figurines from Carthage. Instead of the *oudja*, one of these terracottas found at Tanagra bears on the breast two painted Tritons; the other, found at Thisbe, bears in the same position two large roses. Both of these represent also a goddess dressed



in a long robe held in by a girdle with broad pendant ends. This is a very characteristic decoration and without doubt traditional. We must remark also the surrounding mounting which forms the background of these figures and from which they are detached in half relief, having thus the appearance of covers of sarcophagi. The reverse is probably flat. This is a peculiarity which is found on terracottas of a Sardinian provenance, and notably upon the terracottas from Tharros preserved in the British Museum, which is a new proof of the close relations uniting Carthage and Sardinia.—*Comptes rendus, AIBL*, 1896, pp. 52-54, 70-72.

*An Egyptian Statuette.*—At the March 20 sitting of the *AIBL*, M. Héron de Villefosse communicated a letter from PÈRE DELATTRE signaling the discovery at Carthage of a small statuette bearing on the reverse an Egyptian inscription. The head of the figurine is lacking, and with it disappeared the upper part of the text. The personage is figured squatting, with each foot upon a crocodile, and he holds in each hand a lion by the tail. M. Maspero thinks that the figurine is a fragment of an amulet belonging to the series of the *Horus on crocodiles*, and having inscribed on its back the remains of the formula against noxious animals. This piece was found in a Punic tomb of the necropolis of Douïmès.

The excavations of February have brought to light thirty-three tombs.—*RC*, 1896, No. 16.

PÈRE DELATTRE writes to the *AIBL*, from Saint-Louis (June 2d, 1896), that he has continued during the past month the exploration of the Punic necropolis on the property called Douïmès at Carthage. From May 1-31, twenty-seven tombs were opened. Besides the customary potteries, some of the burials contained vases of fine black earth, and others with figures of animals of Greek manufacture, some *alabastra*, objects in ivory, scarabs, etc. But the most interesting piece is a lamp of a primitive type which has preserved the authentic mark of its origin; this lamp bears, in fact, a Punic inscription composed of five letters traced with a dry point. These excavations brought up to 121 the number of Punic tombs discovered since the beginning of the year.—*RC*, No. 24.

**HADRUMETUM** (MOD. SOUSSA).—ROMAN VILLA WITH MOSAICS.—*AIBL*, sitting of July 13, 1896—M. GAUCKLER, director of antiquities in Tunisia, presented some reproductions which he had taken at a Roman villa recently discovered at Soussa, the ancient Hadrumetum, by Captain Dupont, during the work of constructing the new arsenal. This habitation, adjoining the house of Sorothus which was uncovered in 1886, was, like the first, entirely paved with rich mosaics. Those which have just been brought to light ornamented



the *exedra*, the reception apartment of the villa, isolated from the other rooms by a wide corridor. This corridor, ornamented with a geometric motive, widened out in front of the entrance so as to form an antechamber and rounded out like an apse on the side opposite to the *exedra*, toward the central court. The pavement of the apse is strewn with flowers and fruit: on the walls, also covered with mosaics, appears a sea-view. In the antechamber, boats with fishermen fishing with hoop-nets, with trident and with *éperon* ploughed through a sea full of fish. On the threshold of the *exedra* are figured two nymphs standing between two seated marine-divinities. In the middle of the central hall of the *exedra*, which is a *triclinium*, there is a large mosaic in the form of an inverted *T*, with numerous medallions containing fish, birds, and various quadrupeds, which surround a group representing the carrying away of Ganymedes. Each of the arms of the *T* is ornamented with a special subject; one (which appears to have been made at a later period) presents a large geometric composition, studded with numerous medallions; the other, of marvellous execution, represents the Indian triumph of Bacchus. The artistic value of this decorative *ensemble* allows of its being dated at the end of the first century of our era. The mosaics were immediately removed under the care of the *Service des antiquités* and are now deposited in the museum of Bardo. Later they will be placed in the local museum of the city of Soussa.—*RC*, 1896, No. 28.

**HIPPO.**—ROMAN MOSAICS.—M. Héron de Villefosse communicated to the *Comité des Travaux* (sitting of July 8, '95) a note which he had received from M. PAPIER, President of the Academy of Hippo, on the subject of the Roman mosaics recently discovered at Hippo on the property of M. Chevillot. The first mosaic, two m. below the surface, measures 6 m. by 9 m. It represents a Nereid, seated on a hippocamp, of almost natural size, with the arms stretched forward. In one hand she holds a buckler(?), and in the other she carries a tabor, which she presents to two horsemen on the gallop. The background of this picture is covered with numerous fishes and crustacea of all sizes. A magnificent border of acanthus-leaves surrounds the subject. This beautiful work is executed in small cubes of varied and brilliant colors. The head of the female is ornamented with a diadem. From her neck hangs a beautiful necklace, and her arms are ornamented with two bracelets, one at the wrist, the other above the elbow.

There was a second mosaic near the first, which had been uncovered, measuring 2 m. by 3 m. It was found at the same depth as the other. On it are represented two beautiful tables, artistically decorated, separated from each other by an oval stand, also ornamented. On the right, one can see the end of two other tables, which allows one to suppose

that the mosaic continued further on that side. The colors of this mosaic are equally varied and brilliant. With the exception of two small circular holes which existed when it was discovered, its preservation is perfect, although it has been long exposed to the influence of the weather. In front of the large mosaic No. 1 and upon one of its longest sides, there are three other mosaics placed one above the other, each being separated by a layer from 20 to 30 cm. thick. The last mosaic is 4 m. below the surface. The first one (as well as M. Chevillot could remember) represented a horseman, which leads me to suppose that it extended further and that the subject was completed by other figures. The house itself in which M. Chevillot lives was built over certain other mosaics, and he found a number of fragments all of which came from two of these mosaics. One represents a swan on whose back is seated a cupid wearing a pretty necklace around his neck and holding in his hand a small wand with which he guided the bird. The other mosaic also represents a cupid, who is seated on the back of a peacock; the tail of this bird was wide-spread, and the extremity of each of its beautiful feathers was composed of small glass cubes. These two mosaics also were in a perfect state of preservation, but, as they had remained uncovered and exposed to the rain and sun for a long while, the concrete on which they were laid became cracked, and loosened the larger portion of the cubes. The property of M. Chevillot must be situated on the site of the ancient *thermae* of Hippo constructed at a period when the Seybouse still flowed into Lake Boukmira, five miles from Hippo.—*BACT*, 1895, p. xcvi.

## ALGERIA.

**BERBER ROCK-ENGRAVINGS.**—At the *AIBL* sitting of July 10, 1896, M. Hamy called attention to one of the results of the recent journey which M. Cambon, governor-general of Algeria, made through the districts of Aïn-Sefra and Geryville. It is known that there exist in these regions rocks covered with curious antique engravings, to which M. Flamand called the attention of the *Académie*, in a communication read in March, 1892. M. Cambon has decided that at these four different points—at *Thyoul* and at *Asles*, at *Keradja* and at *Guébar-Khechim*—these precious monuments of Berber antiquity shall be protected by an enclosure of iron railing. M. Cambon has also commissioned M. Flamand to make impressions of these engravings, and proposes to publish a special work in which will be grouped the descriptions and the reproductions of these monu-

ments, which are so important for the study of the prehistoric epochs of North Africa.—*RC*, 1896, No. 30.

**CERCHEL.**—BUST OF PTOLEMY THE LAST KING OF MAURETANIA.—Thanks to the discovery made at Cercchel, the portraits of the last two kings of Mauretania may be studied to-day in marbles, the attribution of which is incontestable. Three of them bring before us the features of Juba II. The portraits of King Ptolemy are even more numerous: there is one in the Museum of the Vatican, another in the Villa Albani and two in the Louvre. One of these was discovered at Cercchel in 1843 and presented to the Louvre in 1844. The other, which is here published, was acquired by the Louvre in 1895. It is a small bust of Parian marble remarkably well preserved. In height it measures only 21 cm., the height generally adopted for small bronze busts at the end of the Republic or the beginning of the Empire. This marble may, therefore, be assumed to be a copy of a bronze original. The style of its workmanship leads to the same supposition. Ptolemy is here represented as a young man. In the Museum of Oran there is a coin of Ptolemy bearing the number xx, which indicates that he occupied the throne of Mauretania for twenty years, instead of eighteen as was previously thought to be the case.—HÉRON DE VILLEFOSSE, *MMAI*, 1895, pp., 191–96.

**KHENCHELA=MASCULA.**—M. Héron de Villefosse presented to the *SAF* (May 8, '95) the photograph of an inscription found at Khenchela (the ancient *Mascula* in Numidia) which had been sent to him by M. Gsell. This inscription exactly matches a fragment which M. Héron de Villefosse had copied in 1874 in the same locality. He read the letter which M. Gsell had written him on this subject: "You will perhaps be glad to study more closely this inscription which you formerly copied in part at Khenchela and of which the other half has been found on the occasion of cutting through a new street. You will see that the newly-discovered fragment completes No. 2245 (=17671) of the *Corpus*. The beginning is in verse like the inscription commemorative of the construction of the citadel of Guelma by Solomon. The width of the fragment is 1.10 m.; the height 0.65 m.

This inscription relates to the building of the citadel of Khenchela which was connected with the whole system of fortified works established by the Byzantines and executed under Justinian. The citadel of Khenchela, as seen by the inscription, was constructed by the prefect Thomas under Tiberius.

H. Héron de Villefosse recalled in this connection an inscription of the Museum of the Louvre, found at Sidon, contemporaneous with the inscription at Khenchela, which notes an analogous fact, the construction of the fortifications of Sidon by Antigone.—*SAF*, 1895, pp. 169–71.



**LAMBESE=LAMBESSA.—THE MUSEUM.**<sup>1</sup>—The *Musée de Lambèse* is the fifth part of the collection in which have already appeared the *Musées d'Alger, de Constantine, d'Oran et de Cherchel*. M. Cagnat was better qualified than anyone else to treat of the antiquities of Lambèse, for the museum differs from that of Cherchel in being wholly epigraphic. It is composed of two distinct groups: one at the *Praetorium* and the other at the *Maison centrale*. Our author therefore devotes himself in the larger part of the volume to the classification of the texts, to dividing them into series and showing us their importance. Without retracing the history of the three Legions of Augustus, it is sufficient for us to point out the value of all these stones for whomsoever wishes to know how the legion was organized (pp. 11–13); where it was recruited (pp. 13 sq.); what monuments were enclosed within the camp and within the city (pp. 14–17, 19–21); what was the fate of this city which was successively *vicus municipium*, and *colonia* (pp. 18 sq.); what gods were worshipped, Roman, indigenous and exotic (pp. 17, 24 sq.); finally, the condition and the customs of its inhabitants (pp. 17, 24 sq.). Only the most remarkable of these texts have been given in the plates (v–vii). Reproductions are given of (1) the base of the statue of Jupiter Dolichenus, with its curious designs; (2) the commemorative inscriptions of the war of Septimius-Severus in Mesopotamia, and of Caracalla against the Parthians; (3) a legionary list; (4) a *cippus* relating to the construction of an aqueduct at Bougie; (5) some fragments of the *scholae*, etc. Thus, owing to M. Cagnat's judicious choice, we are given a specimen of almost all the epigraphic categories of Lambèse. The various pieces of sculpture are small in number, and, in general, are of slight value. Among those which are illustrated in this volume are some artistic pieces (Esculapius, Hygiea, Mercury, a Roman lady, Theseus as conqueror of the Minotaur), also some simply suggestive pieces (*Dea Nutrix*, steles of Saturn). I will also mention the basin of a fountain, and especially two sepulchral tablets with dishes and patera scooped out, where the parents of the defunct laid food on certain days. These are two almost unique examples which serve to explain the word *mensa* frequently used to designate the tombs in Africa, even among the Christians. If we add to all these statues or reliefs some objects in terracotta, such as the legionary bricks which the avidity of tourists has left to the museum of the *Praetorium* (pp. 36–38), and the remains of the celebrated mosaic of the seasons, and of another mosaic in which is represented the myth of Leda (pp. 38 sq.), we shall

<sup>1</sup>*Musées et collections archéologiques de l'Algérie et de la Tunisie publiés sous la direction de M. R. DE LA BLANCHÈRE. Musée de Lambèse*, by R. CAGNAT, professor at the Collège de France. 1 vol. in-4, 96 pages, 7 plates. Paris, E. Leroux, 1895; 10 fr.



have a sufficiently complete idea of the double collection which is contained in the *Praetorium* and in the *Maison centrale*.

The commentary of M. Cagnat is sober and substantial. The principal pieces are examined with care, and ingenious comparisons are made which throw light upon the different obscure points. I will call attention especially to the comparison of the group of Theseus, conqueror of the Minotaur, with a similar replica preserved in the castle of Worlitz, and with two frescoes, one at Pompeii, the other at Herculaneum. This piece is thus fully explained, and it is not a slight surprise to find in the heart of Numidia the representation of an ancient Greek legend freely imitated from an original, doubtless well known in Italy. The plates, taken as a whole, are very good. Almost all the pieces preserved at Lambèse have been taken out of the ground in that vicinity. Some among them, however, have been brought from Marcouna and even from Timgad, at a period when Timgad could not shelter them. Therefore, with a few exceptions, the collection of Lambèse is wholly local and that is what gives it so much interest.—Aug. AUDOLLENT, in *RC*, 1896, No. 9.

## ASIA.

### TURKESTAN.

**SAMARKAND.**—SARCOPHAGI OF TIMUR AND HIS FAMILY.—M. EDOUARD BLANC, at the sitting of July 10, '96, presented to the *AIBL* impressions of the three principal sarcophagi which are in the mausoleum of Tamerlane or Timur (*Gour-Emir*) at Samarkand, and which he studied in 1890, 1891, and 1895. He gave first a concise account of the position and arrangement of the edifice, and presented photographs of its different façades, which are faced with enamelled bricks, forming mosaics of brilliant colors; over these, countless inscriptions interlace one another, and thus transform some of these façades into veritable pages of history. After passing under a portico, which is of interest on account of its architecture and the inscriptions covering its surface, one enters an interior court, at the end of which rises the central dome, flanked by two lateral chapels. Under this central dome, faced with enamelled bricks of a brilliant blue, extends a hall, twenty-four metres in height, in which stand the sarcophagi of Tamerlane and of eight other members of his family and his suite. These sarcophagi, in jade or hard stone, are covered with inscriptions. They are, however, only cenotaphs. In a subterranean crypt were found the real tombstones. Only three of these stones are intact; the others, many times broken and mended with plaster, have lost their inscrip-

tions. It was of these three stones that M. Blanc took impressions. One of them gives the genealogy of the great conqueror.—*RC*, '96, No. 30.

At the sitting of July 31, M. BLANC read the translation of the inscriptions which are engraved on two of the above sarcophagi, the impressions of which he presented at the meeting of July 10. These inscriptions give the genealogy of Tamerlane and of Genghizkan. M. Blanc compared this genealogy with that given by the texts which have been thus far translated in the West. Taking as a basis one of these epitaphs, that of Mirand-Chab, one of the sons of Tamerlane, and comparing it with a text of Abd-er-Razak-el-Samarkandi, he deduces conclusions with regard to the origin and the date of the monument itself. The identification of this monument with those cited by ancient writers, and especially by Baber, had until now remained uncertain, notwithstanding the notoriety of the Gour Emir. M. Blanc thinks that the ancient monument with which the mausoleum of Tamerlane has been identified, is not the Gour Emir, but another mosque, that of Tchil-Dokhteran, destroyed in 1866 by an earthquake, the ruins of which he has already studied.—*RC*, 1896, No. 35–36.

### ELAM.

KUSH AND ELAM—Dr. FRITZ HOMMEL, in the *SST* (Oct. 12, '95) refers to Dr. Edward Glaser's new theory regarding the correct explanation of the spreading of Kush (*Kash*) as a name of nations. While Lepsius (in the Introduction of his "Grammar of the Nuba Languages") reversed the whole matter by assuming that the Kesh (the later Kushites of the Bible, and the *Kûsu* of the Assyrians), who can be traced back to the twelfth dynasty in Nubia, were the colonists of Babylonia and Elam, Glaser proceeds from the only correct view—that in the earliest time we know of but one people called Kash, that of Elam, the old neighboring country of Babylonia. The Babylonian Kassites<sup>1</sup> invaded Babylonia from Elam about 1700 B. C., and founded there a dynasty which lasted several centuries. Glaser further proves that since ancient times the Elamites, succeeded by the Persians, attempted to colonize East Africa, from which they brought slaves and ivory. They went there by way of Arabia. This throws light on several so far isolated and incomprehensible facts of ancient history; it explains especially why, in the so-called list of nations (*Genesis*, x) a number of tribes of South and East Arabia appear once as sons of Kush, or Kosh, and at another time as descendants of

<sup>1</sup> This is the correct name of these intruders, as Oppert rightly emphasizes, and not Kosseans.

Shem.<sup>2</sup> Several other times, in the Old Testament, we meet the name of Kush as designating Arabia; for example, in *2 Chronicles*, 14, where we read of the campaign of the Kushite Zeraikh against Asa, King of Judea. The Septuagint reports him to have come with the Masonites, a tribe of Southern Arabia, known from Ptolemy, and identical with the later *banû Mâzin* whom we meet in inscriptions from South Arabia under the name of Ma'din. The numerous booty taken from them, and comprising tents, sheep and camels (*2 Chronicles*, xiv: 14), points in itself with necessity toward Arabia. This is confirmed by the fact that several Sabian priest-kings and a king of Saba have the very surname Zirrikh (more exactly, Dhirrih). The land of Kush referred to in the story of Paradise, around which the second river, Gikhon, flows, is, of course, also a part of Arabia.

### BABYLONIA.

PRIMITIVE HISTORY OF BABYLONIA.—At the April 17 sitting of the *AIBL*, M. HEUZEY stated that the important question for the scientific reconstruction of the primitive history of Babylonia is to find a synchronism between the lists of the kings and princes of Shirpurla and the kings of Agade, Sargon the Ancient, and Naram-Sin, his son, whom the official chronology of Babylon places towards the year 3800 B. C. M. Heuzey called attention to a new historic fact which forms an important step in the solution of this question. Owing to the discoveries of M. de Sarzec, we now know who was the prince (*palési*) of Shirpurla at the epoch of these two kings. By putting together many minute fragments of the impressions of seals, M. Heuzey has been able to recompose the elements of his name which are: *Lougal-ousoun-gal*. As the same name is found also upon the fragments of impressions of *Sargani* and of Naram-Sin, there results from this another fact, not less important, that the *Sargani* of the cylinders is the very Sargon the Ancient of the texts, father of Naram-Sin, which has hitherto been in debate. The hegemony of the city of Agade extended at that time over the city of Shirpurla, but subsequently to the more remote epoch of the ancient independent kings of Shirpurla, such as Our-Nina and Eannadou.—*RC*, 1896, No. 21.

<sup>2</sup> It is a similar mixture when once the writer of the List of Nations connects Kush with Misrayim (Egypt), and Canaan with Kham, while, on the other side, he calls the Egyptians and the Shemites (especially, however, the Arabs) 'Amu. Both names—Kham and 'Amu—have, according to Glaser, the same origin, meaning certainly nothing else than the worshippers of 'Amu, as I have pointed out in connection with the divine name 'Amu. In this case, however, the Hebrews received their Kham through the Babylonians, as Kham is the Babylonian rendering of 'Anm (compare Khammu-rabi).

PROFESSOR MASPERO'S "ANCIENT HISTORY OF THE PEOPLE OF THE CLASSICAL EAST."—The first part of the second volume of the above work has recently come from the press. It is entitled *The First Chaldean Empire and the Hyksos in Egypt*. The first volume dealt with the *Origins* (Egypt and Chaldea): the second volume will be devoted to the "first intermixture of peoples."—*Biblia*, Aug., '96.

INSCRIPTION OF NABONIDOS.—Addressing the *AIBL* (March 27), M. Oppert returned to the inscription of Nabonidos, preserved in the Museum of Constantinople and published by P. Scheil. This savant sees in a passage in the second column an allusion to the destruction of Nineveh, and, in the king Iriba-tukte, the monarch known under the name of Kyaxares. M. Oppert, on the contrary, does not find in this passage any mention of Nineveh or of the names of the kings of Assyria and Babylon; these are not Sin-sar-iskun and Nabopalassar, but Assurbanapal and Chiniladan (Kandalan).—*RC*, 1896, No. 18.

TABLET OF THE TEMPLE OF THE SUN AT SIPPARA.—M. OPPERT, at the sitting of the *AIBL*, July 10, 1896, gave the translation of a cuneiform text of the British Museum, published by P. Strassmaier (Nabon., No. 428). This document is one of the numerous pieces relating to the accounts of the temple of the Sun at Sippara, the modern Abu-Habba; it gives an account of the money received for the rent of the lands of the Sun, a sort of pious enterprise carried on by the administration, which had its own weights, measures, its money, and its rates of interest (August, 566, B. C.).—*RC*, 1896, No. 30.

THE NUDE GODDESS IN ASSYRIO-BABYLONIAN ART.—M. Salomon Reinach, in an article in the *Revue Archéologique* (Mai-Juin, 1895) entitled *Les Déeses nues dans l'art oriental et dans l'art grec*, endeavors to prove from a supposed absence of early representations of an unclothed female form, "that the type of a nude goddess is absolutely foreign to archaic Assyrio-Babylonian art," and "that the nude goddess of the cylinders is an imported figure." He then proceeds to suggest that the nude goddess of late-Babylonian and Assyrian art is a type which reached Mesopotamia from the "Aegean," that is to say, from the Pelasgi, and probably did not obtain currency in the East until about 2000 B. C. Finally, he declares his view emphatically to be, "that the figure of an unclothed goddess could never have been transmitted to Greece by the old civilization of Asia Minor."

In the elaboration of his thesis M. Reinach admits that among other *savants* MM. Lenormant, Heuzey, and Menant are opposed to his views, especially the latter, who, among many other cylinders described by him, speaks of one in M. Le Clercq's collection as *Une déesse nue debout*, "beneath her an animal, perhaps a dog." M. Reinach very properly suggests a lion, but then proceeds to utilize the scene on this cyl-



inder for his hypothesis, upon the ground that we know of only one type of a nude female upon a lion, in oriental art: that of the deity at Kadesh, "an Amorite or Hittite city of comparatively late date which had come under Egyptian influence."

There are various reasons which should cause Orientalists to hesitate before accepting M. Reinach's novel theory, but beyond these there is one fact apparently absolutely fatal to it. This is, that we have an extremely archaic cylinder which, as many authors have held to be the case, precisely proves the presence in Babylonian iconography of a nude goddess. The cylinder was first figured and described by Dr. Hayes Ward in the *American Jour. of Archæology* (VI, 3, pp. 293-98; pl. XVIII. 4). In regard to its age, Dr. Ward says, "We have in the cylinder one of the precious early examples of Babylonian art, when mythologic designs were in the formative period; when full pictures were made and the artist's originality had not yet been reduced to the reproduction of conventional symbols and hints." Dr. Ward argues that the goddess is Zarpanit, the same whom Lenormant tells us was represented nude and originated the nudity of Greek art.—J. OFFORD, Jr. in *SBA*, XVIII. p. 156.

**PUBLICATION OF DR. PEISER'S ASSYRIAN AND BABYLONIAN TEXTS.**—The fourth volume of the beautiful collection of Assyrian and Babylonian texts, arranged under the editorship of Prof. Schrader, has made its appearance. This important publication has the great merit of being issued with extreme correctness, which is all the more noticeable in a work on Assyriology. This volume contains judicial texts, contracts, commercial documents, etc. It is the work of Dr. Peiser. The documents here reproduced and translated extend, in date, from the first beginnings of Babylon (the II dynasty of Ur, the I dynasty of Babylon, etc.) to the time of the Seleucidæ and Arsacidæ. To facilitate fruitful research of the highest interest amid this rich granary of texts, there is a very full index.—*Biblia*, Aug., '96.

**NIFFER=NIPPUR.**—THE BABYLONIAN EXPEDITION OF THE UNIVERSITY OF PENNSYLVANIA. —The second part of this work, edited by Professor H. V. HILPRECHT, has been recently issued. The plan followed in this volume is similar to that adopted in the first, which was published in 1893. The book contains thirty-five lithographic plates of cuneiform texts, and fifteen photographic plates, while in an introduction Professor Hilprecht continues his discussion of the early pre-Shemitic dynasty of Babylonia. The preface includes a short account of the active work of the expedition in Babylonia during the years 1888-89, 1889-90 and 1893-96. This volume on the explorations of the University of Pennsylvania, at Niffer, opens a far earlier vista into the history of the East. The inscriptions published by him

which antedate the time of the Babylonian Sargon carry us back, in his view, to a period from 4,000 to 5,000 B. C. It is probable that the Shemitic conquest of Palestine began more than 4,000 years B. C., and was continued in the long rule and religious and literary influence of Babylonia. The earliest inhabitants of Palestine were of non-Shemitic stock, doubtless shepherds, who were subdued by a Shemitic type represented by the Canaanites, but probably not the more northern Amorites of the mountains. Among the Canaanite Shemites came the Shemites of Babylonia, with their higher civilization, their organized armies, and their system of writing.—*Biblia*, Aug. '96.

At the May 22 sitting of the *AIBL*, M. OPPERT gave a translation of some very ancient texts coming from Nippur (Niffer), published by M. Hilprecht in the account of the American expedition in Mesopotamia, of which the second number has just appeared. The texts go back to the years 4000 and 5000 B. C. Those which M. Oppert translated belong to the two kings provisionally named Orcham and Dungi, sons of Orcham.—*RC*, 1896, No. 22.

**TELLO** (=LAGASH=SHIRPURLA).—NAME OF A KING OF THE FIFTH MILLENNIUM B. C.—Professor Dr. Herman v. Hilprecht, who is engaged in writing the catalogue of the Babylonian Section of the Imperial Ottoman Museum in Constantinople, reorganized by him in 1893 and 1894, announces the discovery of a new Sumerian King of Ancient Babylonia, ENG' EGAL ("Lord of Abundance"). This ruler styled himself "King of Shirpurla," and lived at the close of the fifth pre-Christian millennium.—*Biblia*, Aug., '96.

**TERRACOTTA TABLETS**.—At a sitting of the *AIBL*, June 26, '96, a letter was read from M. HEUZEY, who writes from Constantinople that the new series of Babylonian tablets, found at Tello by M. de Sarzec, belong in great part to the very important historic epoch of Sargon the Ancient and Naram-Sin. M. Thureau-Dangin, *attaché* of the mission of M. Heuzey, has even recognized, on several fragments, dates relating to the expedition of Sargon into the land of Elam and the western regions bordering on the Mediterranean. These contemporary indications are of a nature to establish the historic character of the celebrated text known by the name of the *Prophecies of Sargon*.—*RC*, 1896, No. 27.

At the March 27 sitting of the *AIBL*, M. HEUZEY recalled that when he restored the figure of the "Chaldean Architect," at the Universal Exposition, he conjectured that the plan placed on the knees of the statue must have been engraved on a tablet of clay. This restoration is confirmed by the discoveries of M. de Sarzec. The excavations of Tello have brought to light a whole series of terracotta tablets bearing engraved plans accompanied by inscriptions. These exhibit lands and

fields, with their divisions, their orientations, their limits, with the canals which irrigate them. More interesting still are the plans of houses in which are marked the divisions, the entrances, the interior communications. Finally, more important drawings, showing buttresses and even projecting towers, indicate sacred edifices or even parts of fortified enclosures, analogous to that which is on the statue of Goudea. The inscriptions, according to the first readings made by M. Thureau-Dangin, indicate especially measures, the names of the occupants, the position of certain constructions which are not figured (for example the house for weaving, the ox stalls, the stable for beasts of burden). These engraved documents must have been connected with the numerous contracts and other similar documents in the midst of which they were found in the same depositories. They illustrated them and formed a veritable official statement of the properties, especially those which constituted the domain of the large temples of the country. M. de Sarzec has even found the instrument which served for tracing these plans. It was a fine and pointed blade of wood or bone like the representation of it that Goudea had drawn on his architect's table.—*RC*, 1896, No. 18.

### ARABIA.

DR. GLASER'S FIFTH JOURNEY.—Dr. Edward Glaser is preparing for his fifth journey to Arabia. There he will continue his search for ancient Minean, Sabeen and Katabanian inscriptions, of which he obtained over two thousand on his previous journeys.—*Biblia*, Aug., '96.

### SYRIA.

WHO WERE THE HITTITES.—“Discoveries in Asia Minor, Egypt and Babylonia in recent years have furnished the undoubted evidence that the Hittites were for many decades powerful factors in the political ups-and-downs of Western Asia. As long as a dozen years ago Dr. Schliemann found, on the ancient site of Troy, curious monuments and vases the style of which was neither Greek nor Egyptian. They have since been shown to be Hittite. Recently deciphered hieroglyphics have also brought new evidence. Yet the whole matter has been under controversy, the cuneiform inscriptions claimed for the Hittite people being interpreted differently by different scholars.

“Recently the whole matter has been discussed back and forth by scholars of different nations. An Italian Jesuit, Cesare de Cara, has published a work of rare scholarship, entitled ‘Gli Hethei-Pelasgi,’ the very title of which indicates the new theory proposed. His claim is that the Hittites and the Pelasgians, the ancient prehistoric inhabitants of the Grecian countries, were one and the same people. He finds in



the Hittite civilization and culture of Asia Minor the source and fountain-head of the civilization of the Græco-Latin races of Southern Europe, so that both the classical nations of antiquity, Greece and Rome, builded on the foundation of an originally Shemitic and Asiatic culture, and that the civilization of the two nations of classical antiquity was not original with them, but was borrowed from the East, yet not directly, but through the medium of the Pelasgians, the original inhabitants of the southern countries of Europe, who in turn had come across the Hellespont. This enigmatical race of antiquity, whose very existence had been demonstrated to the satisfaction of historians only by the evidences furnished recently by the archaeologist's spade and pick, thus becomes the great civilizing factor of the ancient world, as the Hittites and the Pelasgians are declared to be identical. The origin of this Hittite civilization dates back to the second millennium before Christ and was transplanted to Europe in prehistoric times.

"This line of thought had been engaging the attention of the French archaeologist, Salomon Reinach, even before the publication of the De Cara theory, only that Reinach had inverted the order of development; and had not derived the Pelasgians from the Hittites, but the Hittites from the Pelasgians, and pictured the migration of this people not from the East to the West, but from the West to the East. The leading English scholar on the Hittite problem, the enthusiastic Oxford Orientalist, Professor Sayce, has in *The Academy* declared himself as favoring the theory of the Italian *savant*.

"A new turn in the discussion has been taken by Professor Jensen, of the University of Marburg, acknowledged to be a leading specialist in cuneiform literature. In the German-Oriental-Society *Zeitschrift* he has discussed in detail the Hittite finds made in Sindshirli, in Syria, by a German company of explorers, and containing a rich abundance of inscriptions. He declares that these inscriptions, upon which so much of the Hittite theory is based, do not justify such an historical superstructure, and that they date from a period when the Hittite empire had long since disappeared from the historical horizon. According to Jensen, these inscriptions date from 1000 to 500 B. C., and are not Hittite at all, but are written in a Cilician dialect, and accordingly are not Shemitic but are Indo-European, agreeing in many particulars with the Armenian. Professor Zöckler, of Greifswald, in the *Beweis des Glaubens*, discusses these new theories and shows that even according to Jensen's criticism the theory that the Hittites and Pelasgians were one people originally is not invalidated, only the date of the Sindshirli monument and of the state of civilization represented by them can not be regarded as so prominent a factor in the oldest culture of the Oriental peoples as had been supposed. At any rate, the



identification of the two peoples is a possibility, almost a probability, and with the confirmation of this supposition the earliest history of Western Asia and of Greece and Rome assumes a different aspect."—Translated and condensed for *The Literary Digest*, of March 7, '96.

**HITTITE INSCRIPTION.**—M. Maspero announced to the *AIBL* (April 10), that M. JENSEN had just published (in the *Recueil de travaux*, t. XVIII, part 1) an article on the Hittite inscription discovered by Messrs. Hogarth and Ramsay which is surmounted by a basrelief executed in a very rude style. It bears the name of *Moutallou*, king of *Milidda*, who lived under Sargon king of Assyria, and was vanquished by him. This is the first time that an attempt to decipher texts of this kind has furnished a known name belonging to a possible language. It would, therefore, appear that M. Jensen is on the right road, and that we may be on the point of obtaining the solution of the Hittite problem.—*RC*, 1896, No. 20.

**ARCHÆOLOGIC JOURNEY OF M. FOSSEY.**—M. CLERMONT-GANNEAU, at the sitting of the *AIBL*, July 17, 1896, read a report on a study by M. Fossey, member of the French School at Athens, in which he gives an account of his archæological journey in Syria. The epigraphic material (Greek, Roman, and Coufic inscriptions) collected by M. Fossey possesses real importance.—*RC*, 1896, Nos. 31–32.

**NERAB.**—**TWO SCULPTURED ARAMAIC STELAI.**—The following description of the basreliefs on these *stelai* (which are mentioned on p. 121, *AJA*) is taken from the *Comptes rendus* of the *AIBL*, 1896, pp. 118, 119. On the first of these *stelai* is represented a standing figure in profile, on the right, robed in a long tunic with folds in the Assyrian mode, and wearing a head-dress in the form of a round cap of a peculiar shape. The figure is beardless and the forms full and soft like those of a eunuch. The right hand, which is open, is raised to the height of the chin in the traditional gesture of adoration; the left hand holds a fringed fillet. The inscription, of which M. Clermont-Ganneau gave a cursory translation (holding in reserve certain points which brought up important problems of philology and of Shemitic mythology) tells us that it is a sepulchral monument of *Nazarbin*, priest of *Sahar-en-Nerab*. *Sahar*, as is proved by his name, is the god of the moon who was adored throughout the whole of upper northern Syria and whose principal sanctuary is *Harran* in *Mesopotamia*. The text, says: "This is his image and his sepulchral bed." The defunct calls down upon whomsoever shall violate his tomb the wrath of the gods: in the first place *Sahar* (the moon); then *Chamach* (the sun); *Nikal* and *Nousk*, divinities belonging to the Assyrian pantheon. He says: "May they destroy thy name and thy place among the living, may they cause thee to die an evil death, may they

annihilate thy race. If, on the contrary, thou dost respect this monument, may thine own, later on, also be respected."

On the second stele is sculptured a personage, in profile to the right, wearing a head-dress and robed like the preceding one, but seated upon a throne with his feet resting on a *scabellum*, holding in his hand a cup with which he is offering or receiving a libation. Before him is an altar covered with offerings (birds and fowls). On the other side of the altar, and facing the principal personage, stands another small personage robed in a short tunic holding a fan in his hand. The scene recalls by its disposition the Egyptian sepulchral scenes; but the costume and the type of the persons, as well as the style of the accessories, connect them with Assyria. The inscription is in the name of *Aghar*, who is, like in the preceding one, a priest of *Sahar-en-Nerab*. He says that, because he has been just in the sight of his god, his god has made him of good repute and has prolonged his days; that he has seen with his eyes the children of his children down to the fourth generation to the number of one hundred. He adds that vases of silver and of bronze were not deposited with him, in his tomb; that he was placed there only with his shroud, and consequently his repose will not be troubled. He also calls down, in analogous terms, upon those who shall violate his tomb the wrath of the gods, whose names are the same as those on the other *stele*; only here *Chamach* (the sun) is wanting.

After having brought out the great interest attaching to these monuments, M. Clermont-Ganneau expressed the hope that, after an understanding with the Ottoman government, it will be possible some day to make methodical excavations at Tell-Nerab, for certainly there must exist at this spot a store of antiquities which would be of great benefit to science.

**PALMYRA.**—BILINGUAL INSCRIPTION.—At the sitting of the *AIBL* of July 24, 1896, M. CLERMONT-GANNEAU discussed the proper names and general meaning of a bilingual inscription (Greek and Palmyrene) dated from the year 21 A. D. which had been copied at Palmyra by various travellers, but, up to this time, has always been incorrectly read and interpreted. He established, by a comparison of the rectified Greek text and the Shemitic text, that the man's name, *Bollha*, must be explained by *Bôl-leha*: "he whose sins were effaced by the god Bol;" and he took up, in this connection, the question of the date of the formation of Palmyra into a Roman colony and the foundation of the Palmyrene Senate.—*RC*, 1896, Nos. 33-34.

### PALESTINE.

THE QUESTION OF PRE-MOSAIC HEBREWS IN PALESTINE.—The abbé FL. DE MOOR, after having been opposed by M. Halevy, again affirms

"the pre-Mosaic establishment in Palestine of various colonies founded by Hebrews who had been forced to emigrate from Egypt at the time of the expulsion of the Hyksos from the country of the Nile by the Pharaoh Ahmes I, in whose army they had served." The author cites, besides two biblical texts, "the fact, mentioned in the tablets of El-Amarna, of the armed intervention of the corps of troops *Ja-u-du* and of *Habiri* during the Palestine insurrection against the suzerainty of Egypt under the reign of Amenophis IV." M. Halevy says that he does not know if these *Yaudu* were the auxiliaries of the Egyptians or rather Palestinian insurgents; the existence of pre-Mosaic Hebrews in Palestine appears to him entirely inadmissible (*Rev. Sémi.*, 1895, p. 188).

Who are then the *Habiri* of the letters of *El-Amarna*? P. Scheil, in accord with M. Halevy, thinks they are the Habirai Kassites. The *Yaudu* of El-Amarna are identical with the *Yaudi* of Teglatphalasar II, who dwelt on the north of the Orontes and had nothing in common with the Jews. In the same article P. Scheil treats of the monstrous demons which personified, among the Chaldeans, the wind of the Khamsin; an example of one of these figures has been given to the Louvre, by M. Maspero.—*RA*, Jan.-Feb., 1896.

HEBREW INTAGLIO OF THE VI CENTURY B.C.—M. CLERMONT-GANNEAU exhibited to the *AIBL* and explained (Feb. 21) a small intaglio recently added to the *Cabinet des médailles*. In spite of its minuteness (it measures only 16 mm.), it is of rare interest. It is a seal in hard stone of Israelite origin, the date of which may be fixed toward the VI century B. C. The gem, a sort of dark jasper cut in the form of an ellipsoid, is pierced through from one side to the other so as to permit its suspension on a string or its mounting in a ring. On one of the faces is engraved an *uræus* with four wings, taken from Egyptian symbolism; underneath, in characters of Phœnician form belonging to the old Israelite alphabet, we read the two Hebrew names *Yahmolyahou* and *Maaséyahou*. The first signifies "May Jehovah be merciful;" the second, mentioned many times in the Bible, signifies "Work of Jehovah." The etymology of these names discloses sufficiently the nationality of the personages who wore them, and who cannot be other than the Israelites, worshippers of Jehovah. The letters of the inscription present, besides, all the characteristics of the Phœnician writing as it was used by the Israelites before the captivity.—*RC*, 1896, No. 10.

### ASIA MINOR.

KARIA.—MYLASA-ANTIOCH.—At the sitting of the *AIBL* of June 26, 1896, M. Foucart read a paper from M. RADET, professor at the *Faculté des Lettres* of Bordeaux, upon an unknown city of Karia, Antioch of



Chrysaoris, of which a decree of the Amphictyons recognizes the sacred character and the right of asylum. After having defined the limits of the region called Chrysaoris, the author showed what were the colonies founded by the Seleucidæ. Sometimes it was a new city consisting of a reunion of a number of boroughs: sometimes the king contented himself with giving his name to an old city. Antioch of Chrysaoris belonged to the last category, as the Amphictyons recalled its relationship to the Hellenes, which would not be applicable to a city recently founded. M. Radet, taking up successively the characteristic traits indicated in the decree, proved that these traits could well be applied to the city of Mylasa. This decree makes its eponym Mylasos to be a descendent of Hellen and Aiolos, a genealogy which justifies its relationship to the Hellenes. Under Antiochos III who had given peace and autonomy to the city together with a democratic form of government, Mylasa was devoted to the king of Syria and resisted the advances of Philip V. Fragments of Cretan inscriptions found at Mylasa show that the inhabitants negotiated with the various Greek states in order to obtain the recognition of the right of asylum. It was under these circumstances that Mylasa received the name of *Antioch*, which, however, it bore for only a short time; M. Radet, combining the Mylassian records and those of Delphi, establishes the date of the decree of the Amphictyons at the year 200 B. C.—*RC*, 1896, No. 27.

**KLAZOMENAI.**—A NEW SARCOPHAGUS.—In publishing (*REG*, '95, p. 161) a new sarcophagus from this provenance, preserved in the Museum of Tchlinli-Kiosk, I endeavored to establish the following propositions: (1) all the Klazomenian sarcophagi (of which I enumerate 18) are anterior to the year 540, the epoch when the inhabitants of Klazomenai established themselves in the island: (2) the study of the motives gives a glimpse of a cycle of paintings which have inspired the ceramicists of Klazomenai; among these paintings the most important was the picture by Boularkos acquired by Kandaules: (3) this picture represented, not the destruction of Magnesia, but a victory of the Magnesians over the Ephesians (*Magnetum proelium*): (4) the dogs of war, mentioned in the Magnesian texts, are also found on the sarcophagi: (5) we see the existence at Magnesia, towards the year 700 B. C., of a rich and brilliant oligarchy, which had at its service artists and poets, and the influence of which was felt upon the island of Rhodes. I would invite particular discussion of the *Magnetum proelium*, a subject of which I think I have finally realized a clear conception.—S. REINACH in *RA*, Jan.-Feb., '96.

**KYZIKOS (MYSIA).**—AN ARCHAIC RELIEF.—I have already described in the *Bulletin* a certain number of archaic sculptures belonging to the collections of the Museum at Constantinople. I shall now speak



of another, the style and the origin of which show it to belong to the series, still few in number, of Ionian sculptures. It is a fragment of relief coming from Kyzikos and unfortunately very mutilated: an angle at the right has been broken and all the left part of the monument, that is to say, a good third of it, is wanting. The dimensions of it are as follows: Height (complete), 0.53 m.; width, 0.54 m. (the length of the monument, complete, must have been about 0.70); the thickness, 0.20 m. The material is white marble of a rather coarse and pulverable texture. At the top of the relief there is a moulding 0.06 m. in height, forming a slight projection (0.005 m.). The relief which decorates this plaque represents a man driving a chariot with two horses. The head of the person and the head and forepart of the bodies of the horses have been broken off. The man is standing, his body slightly leaning forward, clothed in a long, loose, Ionian tunic which leaves the arms free. He holds the reins firmly in his two hands, and in the right hand holds a whip, with a short handle and double lash. The body of the chariot, narrow and low, rests directly on the axletree; it has wheels of ten felloes. The horses at full gallop draw the chariot by means of a yoke decorated on the upper part by a metallic ornament vertically set into it, representing the head of a griffin. They are attached at the left and the right to the pole, and there are no traces; a strap passing underneath the chest holds them to the pole. The artist desired to represent here an episode of a simple chariot-race, and it appears probable that the relief must have been consecrated by the victor to a divinity, according to usage. The relief of Kyzikos enters, then, into the category of votive-offerings which relate either to the simple race or to the race of *apobates*. If the first appear the most ancient in date, the monument of Kyzikos, in its style and technique, must be placed entirely at the head of the series. The archaic character of our relief impresses one at the very outset; the ignorance of perspective still hinders the artist and prevents him from representing more than one level. Yet, the design does not fail in accuracy or in correctness in representing the full forms of the horses, and already the artist has succeeded in giving us the impression of the furious gallop-movement which carries along the chariot. These characteristics conform perfectly to the art of the VI century, and, if one recalls that Kyzikos was a colony of Miletos, one would readily attribute this monument to the Ionian schools of the middle or the end of that century. Besides, the episode which is treated here is also represented in other examples of Ionian art. It is especially with a plaque in stamped terracotta belonging to the *Cabinet des Médailles* that the relief of Kyzikos presents close analogies. Considered originally by Rayet, who was the first to pub-

lish it, as emanating from middle or southern Italy, this monument, by reason of certain features belonging to Ionian decoration—such as the griffin-head, the lotus-flower which decorates the cuirass of the driver, the rosettes of the halter, the eagle with spread wings which serves as an ornament to the shield of the apobate—must be allied to Ionia. It is quite possible that this stamped plaque, which Rayet took for a decorative tile of a house, represents simply a votive-relief of the apobate race analogous to the relief of Kyzikos. The same episode is figured upon Ionian ceramics, especially upon the sarcophagi of Klazomenai. We recognize in the style and the design of the latter the same qualities found in our relief, and we have even recognized, in certain technical processes of the relief of Kyzikos, the same processes as those belonging to the ceramicists. The development of ceramics in Ionia preceded that of sculpture; hence is explained the superiority of the ceramicists of Klazomenai over the sculptor of Kyzikos; but it appears probable that the sculptor was the outcome of the ceramicists. It is, then, in Ionia that we must seek for the origin of these reliefs of the race-course, which the Attic sculptors brought to such perfection in the v and iv centuries. Moreover we must take note of the extension, even to Kyzikos, of the influence of the schools of Ionian art. We are better able to understand, by means of this relief, the activity of these ateliers of the vi century, the variety and richness of their processes, the fertility of their invention and the role which they have played in the development of Greek art.—A. JOUBIN, in *BCH*, 1894, pp. 493–496.

**NIKOMEDEIA** (BITHYNIA).—BILINGUAL CHRISTIAN INSCRIPTION.—The *Pères de l'Assomption* have copied, at a short distance from the city of Nikomedeia, a Christian bilingual inscription (Greek and Latin) which seems to offer interesting particulars. The monument on which the inscription is engraved was found standing at some distance from the city on a hill, where local traditions place the martyrdom of the Christians who were put to death by order of Diocletian, that is to say, SS. Dorothea, Gorgonios, George, etc. The stele has a triangular pediment and was fastened at its base; the tomb was intact and contained the bones of a small boy. The father who buried his son in this spot belonged to the senatorial order and served in the *scutarii*, one of the bodies of the imperial guard. From the characters of the inscription, and especially from the fact that it is engraved in both Greek and Latin, it would appear that Flavius Maximinus was a contemporary of Constantine or of his first successors. We know that after Diocletian the soldiers of the imperial guard, when they had reached the highest grades, entered into the senatorial order. Often, also, the young men who by birth belonged

to this order served in the imperial guard after they had reached the regulation age. It is therefore not surprising to find here the title of *senator* joined with that of *scutarius*. We see here a proof of the existence at Nikomedeia of that form of devotion which led the Christians to inter their relatives, or to have themselves interred, near the tombs of the martyrs.—*SAF*, June 26, '95.

**PHRYGIA.**—**DORYLAION.**—M. PREGER has already identified Dorylaion with Shar-Oyük [Chehir-Euïuk (*MIA*, 1894, p. 301)]. M. Radet (*CRA*, 1895, p. 101), in accord with M. von Diest, places the most ancient settlement on the hill of Karadja-Hissar, which resumed importance in the Byzantine epoch. His note mentions some inscriptions which are not identical with those which M. Preger has published. In opposition to M. Radet, M. Koerte affirms that there is not upon the height the slightest trace of a settlement anterior to the Turks; he finds Dorylaion at Shar-Oyük, where there has been discovered a metrical inscription in honor of a benefactor called a founder of the city, and compared to Dorylaos son of Akamas. This text mentions a tribe of Dorylaion, φυλὴ Ἀκερσεκόμου (that is to say Ἀπολλωνίς). Numerous fragments of Phrygian pottery, identical with the Trojan indigenous pottery, are scattered over the soil of Shar-Oyük (*MIA*, 1895, p. 14).

On the reverse of the "Artemis Persique" (of Dorylaion), published by MM. Radet and Ouvré, figures an interesting basrelief which they have omitted to signalize and of which M. Dem. Baltazzi has been kind enough to send me a photograph. It is of Ionian sculpture, going back to the end of the VI cent. B. C. The same monument has just been published by M. Koerte (*MIA*, 1895, p. 14); who, according to M. Studniczka, contests very justly the fantastic conception of an *Artemis persique* due to the imagination of Gerhard (*AZ*, 1854, p. 177).—S. R. in *RA*, Feb. '96, p. 96.

**RADET'S EXPLORATION OF PHRYGIA.**<sup>1</sup>—During the trip which M. Radet made in 1893 he visited the greater part of ancient Phrygia from Chehir-Euïuk (Dorylaion) to Dincir (Apameia), the valleys of the Tembris and of the Parthenios, the region of the upper-Maiandros and of its affluents. The results of this exploration he now publishes. The work is composed of two parts, different in tone and in the manner in which he deals with his subject. The *Journal de Voyage*, which occupies the first part of the book (pp. 8-71), is a picturesque account of the expedition of 1893, written in the highly colored and vivacious style to which M. Radet has accustomed us.

<sup>1</sup> Paris, Imprimerie nationale, 1895, pp. 176 in-8: GEORGES RADET. *En Phrygie. Rapport sur une mission scientifique en Asie-Mineure (Extrait des Nouvelles Archives des Missions, t. VI)*.



This chapter, however, is also full of exact information and excellent remarks. The purely scientific part of the book does not begin until the second chapter, which is devoted to the topography of Dorylaion. Three sites have been successively proposed for the ancient or Byzantine Dorylaion: (1) Karadja-Hissar, at the top of the abrupt mountain which overlooks Tembris, before the river penetrates into the great basin which is occupied by the district of Dorylaion; (2) Eski-Chehir, on the same river, on the southern side of the circus; (3) Chehir-Euïuk, on an isolated eminence in the centre of the valley. M. Radet establishes with irrefutable certainty that it was at Chehir-Euïuk that we must place the Græco-Roman city, and states with a great deal of plausibility the supposition that Eski-Chehir corresponds to the deme of Mezea. He borrows from M. von Diest the identification of the Phrygian or Persian Dorylaion with the acropolis of Karadja-Hissar, at the point where later there stood a citadel, which M. von Diest attributes to the Byzantine period. Starting from these facts and hypotheses, M. Radet sketches a topographic history of the ancient city, the interest of which is increased by a series of ingenious comparisons. This point of local topography, which might appear to be a problem of slight importance, has been treated by M. Radet in a special study, in which he has sought to elucidate the historic value of the facts. The displacement of cities, like those which he has brought to our attention, modifying throughout an entire region the centre of social life, is the sign of the movement of populations, and should not be neglected in favor of the more striking movements which are, however, frequently less rich in durable results. M. Radet indicates some of the causes to which these geographic and historic phenomena owed their existence: the origin might have been economic, strategic, or pertaining to the influence, so difficult to define, of ethnic temperaments. But our author's conclusions were unfortunately overthrown, even before they had appeared, by a study of M. Körte (*Kleinasiatische Studien in Ath. Mitth.*, xx, p. 1). M. Körte shows, in fact, that Karadja-Hissar was neither an ancient city nor a Byzantine city, its only ruins being of Turkish origin. The Græco-Roman Dorylaion of Chehir-Euïuk merely succeeded the ante-Hellenic Dorylaion, situated on the same site. The Phrygian cities, M. Körte has observed elsewhere, did not occupy great heights, but only low hills. Thus with a failure in the central hypothesis M. Radet's general theory must fall to the ground.

No criticism of this kind is applicable to the third chapter in the book on the *Recherches sur la Géographie historique de la Phrygie*, which is marked by all the qualities necessary in a work of this kind: clear understanding of that method of historic geography which M. Radet



modestly declares he has not as yet mastered, great abundance and security of information, and direct knowledge of the region. In the first part (pp. 103–111), M. Radet studies the confused network of the great arteries of communication, the ancient roads which connect the different cities, including one of the two great historic roads of Asia Minor, the *Royal Route*. M. Radet then passes (pp. 111–19) to the examination of the list of cities and of demes attributed by the *Synekdemos* of Hierokles to Phrygia Pacatiana and to Phrygia Salutaris. He studies the identification of various cities, takes ground against Ramsay on different points of his *Cities and Bishoprics of Phrygia*, and rectifies the direction of certain roads between different cities.

Such are the results of one of the most important works which have been inspired by the geography of central Anatolia. It is a work which has required the expenditure of great labor. The book closes with two appendices: the first relating solely to the present topography; while in the second M. Radet gathers together and comments upon the known inscriptions of Dorylaion, and draws a sketch of the history and the institutions of the city. Among forty-three inscriptions there are only seven or eight which are inedited.—I. LÉVY in *RC*, 1896, No. 11.

PROFESSOR RAMSAY'S FIRST VOLUME ON PHRYGIA.—It is fifteen years since M. Ramsay has been occupied with Phrygian subjects. As the result of his immense labors, he offers to-day the first volume of a complete work relating to the valley of the Lykos and the southwest part of Phrygia (Oxford, 1895). It comprises the following chapters: (1) Valley of the Lykos, during the Phrygian, Greek, Byzantine and Turkish epochs; (2) Laodikeia; (3) Hierapolis; (4) Mossyna, Motella, Dionysopolis, Hyrgaleis; (5) cities of the lower valley of the Maiandros and of the frontiers of Lydia and of Karia; (6) Kolossai and the routes towards the east; (7) Lounda, Peltai, Attanassos; (8) valleys of the Kazanes and of the Indos; (9) cities of the Pisidian frontier. Each chapter is followed by the inscriptions of the country, of which a great number thus far inedited, have been taken by M. Ramsay from his notebooks. The author has particularly applied himself to the study of the local cults and to Christian antiquities. There is a good map of the southwest of Phrygia and a plan of Laodikeia. It is a book beyond praise and which will soon be known everywhere. The material execution is admirable and the tone of irreproachable courtesy.—S. R., in *RA*, Jan.-Feb., '96, p. 95.

[Professor Ramsay first published a number of articles on Phrygia (during the course of his expeditions to Asia Minor) in this *Journal*: II, pp. 21–23, 123–131; III, pp. 344–368; IV, pp. 6–21, 263–283.—ED.]

**SMYRNA** (NEAR).—REMAINS AT AK-KAGA.—Many notices are given, in the *Ἀππορία* of Smyrna, concerning the archæological remains on

the Ak-kaga (near Nymphio). We are indebted to K. Buresch for the following summary of the most important (*MIA*, xx. 4):

"*Νοταρίδης*, a former school-teacher from Kritsaliá (which is a Greek village between Nymphio and Kassaba, on the omnibus road between Smyrna and Kassaba) gives a short account (*Ἀρμονία*, June 19, 1895) of the archæological remains of Ak-kaga, a large, trachyte conical hill half a league ssw. of the town of the same name, and lying in front of the mountains of Mahmud Dagħ. He mentions a stairway in the rock, traces of inscriptions on the face of a rock, cisterns, a water-conduit, graves, caves (among them one containing human bones) and two rock-cut watchman's chambers hewn in the northern declivity of the rock. *Μ. Δ. Σεϊζάνης* then made two expeditions to the spot (*Ἀρμονία*, 21, 24 June, 1 July, '95). The aim of these expeditions was to decipher the inscriptions mentioned by *Νοταρίδης*. These, four in number, and accompanied by wreaths, are cut in the southern declivity of the Ak-kaga, near the stairway, on a perpendicular, artificially smoothed, wall. All except one, the lowest, were illegible. The lowest was thus read: *Συνδιατηρήσαντες τὸ χωρίον | ἐστέφανωσαν τὸν στρατηγὸν | Μαρτίαν (?) Μανδοτόου χρυσῷ στεφάνῳ*. A. Fontrier, who assisted in making out the text of the inscription from a cast, considers it to be early Hellenic. *Σεϊζάνης* adds that the rocks seem to have borne many other inscriptions besides the four about which there is a certainty. At his request I at length wrote about Ak-kaga in the *Ἀρμονία*, July 10, 12. I visited it in July, 1888, and examined it closely. The most important monument is a tomb with a cover supported by Ionic columns, which is hewn in the almost inaccessible northern declivity. This grave belongs to that class of rock-tombs customary in Paphlagonia, Kappadokia, and much later in Lykia, which G. Hirschfeld (in his *Paphlagonische Felsengrüber*) wishes to consider restricted to one-half of Asia Minor, while the other half had grave-tumuli and rock-reliefs. This theory is disproved by the discovery of the rock-tomb of Ak-kaga, only a few kilometres from the rock-relief of Kara-Bel (*Pseudosesostris*).

I also mentioned briefly the large cisterns still to be found on the top of the citadel, the remains of a water-conduit, and of several houses hewn in the rock, emphasized the strategic importance of the citadel's situation near the junction of two very ancient highways of civilization and war (Herodotos, ii. 106), and showed the impossibility of *Π. Καρολίδης's* proposed identification of Ak-kaga with the celebrated Persian marble watch-tower on the Tmolos. The inscription given above, which I have not myself seen, was made by a garrison in honor of their commandant, and refers to the successful repulse of an attack on the citadel (*χωρίον*) of the Ak-kaga during the Diadochid

wars of the third, or probably the second century B. C. An *oi* should be inserted before *συνδιατηρήσαντες*."—*Ἀρμονία* of Smyrna, Nov. 6, 1895.

### KYPROS.

**SALAMIS.**—EXCAVATION OF A MYCENAEAN NECROPOLIS.—The *Academy* of Aug. 1, '96 quotes the following from the *Times*: "The first instalment of antiquities, consisting chiefly of gold-ornaments, from the excavations now proceeding in Cyprus, has reached the British Museum, and been placed in the Room of Gold-Ornaments and Gems. These objects belong exclusively to what is known as the Mycenaean stage of Greek art. The site of the discovery is some distance from the modern village of Enkomi and about two miles from the ruins of Salamis. It was the site of an ancient necropolis, which possibly had belonged to the original settlement of Greek colonists led thither, according to tradition, by Teucer after the Trojan war.

"Among the objects in gold is a handsome finger-ring, on which is engraved in Egyptian hieroglyphs a dedication to the goddess Mut. This ring must have been made in Egypt. Beside this ring, and obtained from the same tomb, are several massive gold-pins, or *peronae*, such as were used by Greek women in early times for fastening their garments on the shoulders. *Peronae* of precisely the same shape as those now found were worn by two figures on a celebrated Greek vase in Florence, known as the François vase, the date of which must fall in the sixth century B. C. The subject of the vase-picture is mythologic, and it is conceivable that the painter introduced a detail of costume which had gone out of use before his day.

"From an artistic point of view the place of honor belongs to two ivory-carvings, about three inches square, representing, the one a lion attacking a bull, the other a man slaying a gryphon. The gryphon, having the body of a lion with the wings and head of an eagle, is thrown upon its hind legs, and is about to receive the deadly thrust from the short sword of the man. The group of a lion attacking a bull is very grandly composed, with none of the realism which we find in the bulls on the gold cups of Vaphio now in Athens, but with more style. It is to be noticed that the bull is of the Carian breed, having a hump; and this is a circumstance which will be welcome to those archæologists who regard the whole of the so-called Mycenaean antiquities as the work of those Carians whose name appears as a proverb for danger in the oldest remains of Greek literature. A passage of Homer speaks of Carian women whose occupation was to stain ivory.

"Most of the tombs had been rifled in ancient times in search of gold, the pottery alone being left. Only one tomb of importance had



escaped intact. It contained a considerable number of articles in gold, including the massive pins and the finger-ring with hieroglyphs already mentioned. Within it was also found a porcelain vase, in the shape of a female head surmounted by a cylindrical cup. Vases of porcelain obtained from Mycenaean sites are usually of an Egyptian character, real or imitated. But in this case the face is distinctly Greek, though more or less rude in execution. The shape of the vase is also peculiarly Greek, except that it has no handle. It is the addition of a handle that gives the final touch to the Greek vases of this class in the sixth century B. C. The Cyprus specimen may therefore be assigned to an earlier stage in the creation of this type. In this same tomb were found a necklace of gold-beads, a number of gold-earrings, and several bands of thin gold on which are stamped patterns of the Mycenaean kind. In the small series of engraved gems one specimen is remarkable for its material—lapis-lazuli, set in gold. In the large collection of Mycenaean gems in the British Museum obtained from other sites there is no instance of this material; and possibly that again may furnish an argument for a comparatively late date for the new Cyprus antiquities—say about the eighth century B. C. For a long time the current opinion was that the Mycenaean civilization had been swept away by the Dorian invasion of Greece about 1,000 B. C., after which there had followed a blank of about three centuries. That was the answer to most difficulties. Of late, however, the Dorian invasion appears to have fallen out of favor. There is a growing readiness to accept a direct continuity between the Mycenaean and the early-Greek art of the seventh century B. C.

“Several of the tombs were square in shape, and built of squared stones jointed in the archaic manner, covered in on the top by two large slabs, and having a regular doorway towards which a *dromos* or passage led down. But the greater number were simply sunk down into the rock, with no regard for regularity of shape except in the form of the doorway, which was usually made of squared stones forming the two jambs and lintel, with a heavy slab for the door itself. As the tombs lie for the most part deep under the surface, it has been no small labor and cost to clear them.”

The *Athenæum* of July 11, '96, says of these antiquities: “These articles comprise about eighteen diadems or broad fillets, such as were worn by the dead, of pure gold and variously enriched with spirals of the same metal, radial flowers, and other ornaments of much delicacy and unusual spirit in *repoussé*. At the end of some of them are holes by means of which they were attached to the bands which secured them to the heads of the corpses. With these may be enumerated earrings of various devices and fine taste, some of them being twisted,



and some of simpler forms; a most choice necklace of gold; some mouthpieces of gold, intended, like the diadems, for the dead—the last-named relics are of a highly archaic character, and of exceptional antiquity; a few engraved cylinders in stone, some good seals for personal use, several valuable pendants of gold, as well as a group of gold pins of the primitive form. Not less important than any of the above relics is what was probably the handle in ivory of a mirror. It is very vigorously carved on both sides with lines and rows of leaves alternately. On part of this fragment is represented in rather high relief the combat of an Oriental warrior, armed with a sword, and having a shield slung at his shoulder, with a huge gryphon, who is rearing upon his antagonist at the moment he has received a fatal stab. The expression of the monster's face, especially as to his eyes and beak, is rendered with wonderful energy and aptness; nor is his attitude less telling and veracious: the collapse of his huge wings, which, like the remainder of his figure, are distinctly Assyrian, is admirably designed, and, like all the rest of the carving, true to nature. On the other side of this fragment, which is split in two, is a second carving of almost equal force and merit, representing a lion furiously assailing and overcoming a bull. The origin and even part of the history of these extraordinary carvings are indicated by the type of the warrior's costume, which is also Assyrian, not less than by the subjects we have described. None of these articles is less ancient than the eighth century B. C. On an early occasion we may describe a number of relics which have been similarly obtained for the Trustees, including various pieces of pottery, such as vessels of the Mycenaean type and period, bronzes, especially arms and armour, among which are swords and greaves, and, above all, an exceedingly important casket of ivory, the sides of which are enriched with, besides conventional ornaments, hunting-scenes and combats of warriors, resembling the Assyrian friezes recovered from the palace of Sardanapalos."

## EUROPE.

THE MYKENAEAN CIVILIZATION.—The July number of *Scientific Progress* contains an article by Mr. J. L. MYERS, of Magdalen College, Oxford, in which he summarises all the evidence which recent archæological discovery has supplied for reconstructing the civilization known as Mykenaeon: a useful bibliography is appended. In a subsequent article he proposes to discuss (1) the ethnologic position of the race, or races, which originated and overthrew this civilization, and (2) their relationship with the historic inhabitants of the same area. Three points upon which he lays stress are: (1) the importance of

pottery, as preserving the best evidence both of permanence and of changes in type of civilization; (2) the extension of Mykenaeen civilization of a decadent type, and therefore of a later date, in Sicily and Italy, and even so far as Halstatt in the Tyrol; and (3) the sudden collapse of the Mykenaeen civilization, as roughly coincident with the first appearance of iron in common use in the Levant. We may quote what Mr. Myers says about the changes in the types of pottery:

"It has been already indicated, *firstly*, that throughout the Eastern Mediterranean—in fact throughout the whole range of the Mediterranean early-bronze culture—the indigeneous system of decoration is instinctively rectilinear and geometrical; *secondly*, that in the Cycladic area and in the middle bronze-age appears a quite irreconcilable and purely naturalistic and quite heterogeneous impulse; and, *thirdly*, that the fully-formed Mykenaeen style, when it appears, is, in spite of its far superior technical skill and elegance, already beginning to stagnate in many departments—the gem-engraving and modelling developing last, and retaining their vigor and elasticity latest, whereas the ceramic decoration, which appears in its noblest form at Thera and at Kameiros, is the first to exhibit the conventional and mechanical repetition of a shrinking assortment of motives. We may now add, *fourthly*, that this failure of originality permitted a recrudescence of the rectilinear instinct which, though overwhelmed for the time by the naturalistic and curvilinear principles, had co-existed with them throughout; and that both floral and spiral motives, once allowed to repeat themselves without reference to their models, are transformed automatically into the latticed triangles and meanders, which are the commonplaces of rectilinear design.

"At this point the survey must close; for now, on geometrically-engraved tripods and geometrically-painted vases, appear Hellenic inscriptions in alphabetic characters. Borrowed Oriental and especially Assyrianising motives intrude themselves into the panels of the rectilinear ornament, and attempts are made, however ineffectual, to represent first animal and then human forms."—*Acad.*, July 25, '96.

ANALOGIES BETWEEN MYKENAEAN AND ILLYRIAN CIVILIZATION.—M. SALOMON REINACH finished the reading before the *AIBL* (begun May 15) of his article entitled: "The Mykenaeen helmet and the Illyrian helmet." M. Reinach endeavors to show that the helmet of the Homeric epoch was a wicker frame covered with leather, ornamented with nails and large metal discs. The helmet thus reconstituted is identical with a helmet discovered in Carniola and preserved in the Museum of Vienna. Other striking analogies between Illyrian antiquities and Mykenaeen or Homeric antiquities justify the belief that the civilization of the Mykenaeans was in part preserved upon the

shores of the Adriatic, while it perished in Greece itself about 1000 B. c.—*RC*, 1896, No. 22.

**THE TÜBINGEN BRONZE STATUETTE.**—In the *JAI* for 1887 FRIEDRICH HAUSER described a bronze statuette at Tübingen as representing a hoplitodrome, or armed warrior, in the race called the *hoplitodromos*. His explanation of this statuette was called in question by SCHWABE in his doctor's thesis of 1891. In the *Jahrbuch* for 1895, pp. 182–203, HAUSER brings together no less than thirty-seven monuments, chiefly vase-paintings, which throw further light upon the Tübingen statuette. The exact moment in the race had been left undetermined, although Holwerda in the *Jahrbuch* for 1889 explained it as representing the final moment of victory. The pictorial evidence now gathered by Hauser, together with the actual arrangements of the stadion at Olympia, and of the stadion at Epidauros, show that the warrior was here represented in the moment of starting. He is leaning over so as to hold the string which would be loosened as soon as the signal for the start was given.

**IVORY-SCULPTURE FROM THE V TO THE XVIII CENTURY.**<sup>1</sup>—The fifteen volumes of which this is the first, will be one of the most important and lasting monuments of archæologic science in our century. They will offer the great practical advantage of not forming an indivisible series. They will renew from top to bottom the great work of Labarte with all the artistic luxury, new information, criticism and precision which is to be obtained to-day. This work on Ivories is destined to at once take a place in all important or special libraries. It is henceforth a classic, and indispensable for those who are making a study of the history of art, and perhaps also for other workers, for among the services which it is called upon to render is the very important one of providing a complete list of the known consular dyptychs.

The information with regard to the Merovingian and Carolingian epochs is the most complete. This development is justified by the variety and historical importance of the ivories of these epochs which have left us so few other monuments. During the Gothic period, where we find the same models repeated in a great number of examples, the author classifies the types and confines his criticisms to choice pieces. He treats the modern period in the same way where the ivories of real merit become more rare. In every case the identity and the provenance of the pieces studied are established with great exactitude, and in the discussion of the texts (notably when he

<sup>1</sup> ÉMILE MOLINIER. *Histoire générale des arts appliqués à l'industrie du V<sup>e</sup> à la fin du XVIII<sup>e</sup> siècle*. Tome I. *Ivoires*. Paris, Lévy, 1896, in-folio, 245 pages; 24 plates in the text, and 104 vignettes.



treats the information, in part legendary, which we possess with regard to the monk Tutilo of St. Gall) the author shows how historical criticism and the criticism of the monuments may lend each other mutual aid. He has none the less shown how correctness of taste may be compatible with scientific exactitude. The reproductions are truly artistic and scrupulously exact.

The material execution and the comparatively moderate price does honor to the editors. As to the book itself, it realizes all that we have a right to expect from its author, and it does the greatest honor to French science.—C. ENLART, in *RC*, 1896, No. 17.

**REPRODUCTIONS OF LITTLE-KNOWN WORKS OF GREAT MASTERS.**—At the Congress of Art Critics at Nuremberg in 1893, there was formed a society whose object it was to give good photographic reproductions of masterpieces which are little known, being preserved in galleries which are seldom visited. In the private and even public galleries of England, France and Germany there are a number of fine paintings which have not yet become the property of the learned world. Where, for example, can we find reproductions of the works of art preserved in the provincial museums of France? The first series of these precious reproductions has just appeared and deserves high praise both for the number of works reproduced and for their excellent execution by the well-known establishment of Friedrich Bruckmann of Munich. On eighteen large sheets are given five reproductions from Dürer, one from Jan van Eyck, one from Hans Holbein, and others from Masaccio and Paolo Uccello. The editors of these series of photographic reproductions are MM. Bayersdorffer (Munich), Schmarsow (Leipzig) and von Lützow (Vienna) and the publisher Twietmeyer, Leipzig.—*CA*, '95, p. 341.

### GREECE.

**NEW GREEK PAPYRI FROM EGYPT.**—Mr. GRENFELL, who has been exploring in Egypt last winter, brought last week to Dublin the many fragments he had discovered and transcribed, and among them are several passages in iambs, one in anapaests, and some in prose, which he has not yet been able to assign to any known Greek author. There is one prose passage so like Plato in style that it seems hardly possible it can belong to any one else. But we have not yet identified it. These fragments are in very old hands, as old as the classical fragments in the Petrie papyri, and therefore dating from early in the third century B. C., perhaps even earlier. There are a good many of these fragments representing an early copy of some books of the *Iliad*. The fragments in Mr. Grenfell's possession amount to about eighty lines or parts of lines, and come from various books, iv., viii., xxi., xxii., and xxiii. There is no doubt whatever that the writing is of the earliest kind we



know, and thus undoubtedly dates from before the days of the Alexandrian critics. To me, therefore, who published the first scrap of such a text in the Petrie papyri, it was naturally of the highest interest to learn whether the newly-discovered text presented the same peculiarities. It will be remembered that the former scrap from the eleventh book, showed beginnings and endings of lines not in our texts, and this so frequently as to amount to a surplus of one-sixth. Mr. Grenfell had already examined his fragments from this point of view, and showed me that out of about eighty lines thirteen are not to be found in our vulgate. The conclusion, therefore, which I had drawn, that before the recension by the Alexandrian critics the *Iliad* presented a very different appearance, is hereby confirmed, in spite of the adverse criticism of some learned Germans. They held that the Petrie text was an accidentally bad and slovenly copy, with many variations from the texts received even in that day. In the face of the new discovery I am disposed to maintain my original conclusion, and now prophesy that whatever new texts of the *Iliad*, in handwriting of this great age, are hereafter found, the additional lines will amount to 15 per cent. When Mr. Grenfell publishes these fragments the critics will have ample opportunity to examine this interesting question. We already possess a very large number of specimens of the *Iliad* from the second to the fourth century A. D. Every year adds to them. But they all represent (discounting mere blunders) the vulgate text of our printed editions. The solitary exception is the Genevan fragment published by Prof. Nicole. This has many additional lines like the old texts, but a glance at the writing will show any palæographer that it must have been written (in the second century A. D.) three or four hundred years after the pre-Alexandrine fragments. The considerable variants in this fragment show that the old, perhaps loose and prolix, text still survived. It affords us, at all events, a third witness to the fact, and makes it well-nigh impossible to deny that the labors of Aristarchos and his great predecessors were not so conservative as has usually been assumed.—J. P. MAHAFFY, in *Athen.*, June 13, '96.

A TERRACOTTA FIGURINE REPRESENTING APHRODITE ON A SHELL. —Many Museums possess terracotta statuettes representing Aphrodite kneeling between the valves of a sea-shell. One of the examples of this class in the Louvre is particularly distinguished by its beauty. Although the goddess is represented as a nude woman there was found in the same tomb a portion of terracotta drapery which seemed to belong to the group, and yet would be unintelligible were it not for the existence of other terracotta figurines representing Aphrodite upon a sea-shell, in which the figure of Eros holds up her mantle behind. In Greek tradition, when Aphrodite rose from the sea she

was received, according to one version, by Eros, and, according to another, by the Horai, who brought her a mantle to veil her beauty. This tradition—which we find embodied in the fragment of a monumental throne of Aphrodite in the Ludovisi collection, and also in a small medallion of gilded silver found at Galaxidi and now in the Louvre—was utilized by Pheidias in the reliefs sculptured upon the throne of Zeus at Olympia. Here Aphrodite was represented as rising from the sea, in which she would be represented half-length. In the terracotta she is not represented as a crouching Aphrodite, but as kneeling on both knees, a position which retains something of the primitive type of Aphrodite rising from the sea. A reminiscence of the original type may also be found in the raised position of the arms.—P. JAMOT, *MMAI*, 1895, pp. 171–84.

THREE TERRACOTTA FIGURINES.—E. POTTIER publishes in the *MMAI* (1895, pp. 165–70) three terracotta figurines. The first is of Boeotian make of the fifth century, and is the upper portion of a statuette representing Hermes with a conical cap and carrying a lamb under his arm. This fragment is of special technical interest on account of its polychromatic character, unique in a terracotta statuette of this early date. The second figurine is also a fragment; it is the head of an *ephebos*, and came from Asia Minor, probably from Smyrna. In style it exhibits the influence of the school of Polykleitos. The third statuette represents a pedagogue with bald head and long beard. It was found in Attika, and is of admirable expressive and naturalistic quality.

POLYCHROMY IN ANCIENT SCULPTURE.—M. L. DIMIER, in the *Revue archéologique* (1895, I. pp. 347–58) sustains the opinion that polychromy was not customary in Greek sculpture of the classic period; contrary to the view supported by M. Collignon in an article recently published in the *Revue des Deux Mondes*. The opinion of M. Collignon is, that throughout the entire epoch when Greek art flourished, even during the period called Græco-Roman, it was the custom to paint statues. He considers the fact to be established so far as concerns the primitive period before the time of Perikles; as to the period called classic, his idea is that the documents (when they are rightly interpreted) permit no doubt that the custom was also the same. M. Dimier admits the first part of the thesis, which rests upon testimony almost incontestable, that before the Median wars the custom of painting statues was in general use, but he maintains that at the beginning of the classic period the custom ceased, and that the examples which can be cited from that time to the Roman period are so few that they merely emphasize the fact of this cessation, especially with all the leading artists. The few texts cited by M. Collignon seem also to M. Dimier to be not only

inconclusive in his favor but to prove the reverse, if anything. Such is the passage in Pliny (xxxv. 39) which really refers not to painting but to the patina which is now recognized to have been added to Greek classic statuary as a finish. The failure to find traces of polychromy on any but an infinitesimal fraction of the sculptures unearthed seems conclusive proof that painting of sculpture was as much an exception then and as much confined to inferior works as now, when we have a few inferior artists who decorate religious and other images in color.

**THE TIARA OF SAITAPHARNES.**—The last number of the *AJA* contained a brief description of the tiara of Saitapharnes purchased by the Louvre. Since then a controversy has arisen as to its authenticity. It had been purchased for the Louvre in March, and on April 1 M. Héron de Villefosse officially presented it to the inspection of the *Académie des Inscriptions*, giving a full description of it and explaining the relations of king Saitapharnes to the city of Olbia. In the *Gazette des Beaux Arts* for May 1 it was described and published by M. Michon. In the meanwhile, during the latter part of April, rumors were afloat that it was a forgery, circulated mainly by Professor Furtwängler and a number of Russian collectors and critics. The first to print an attack was Professor Vesselovsky of St. Petersburg, who stated it to have been recently made at Otchakoff, the seat of numerous forgeries: his words were widely echoed. Professor Furtwängler, who had examined the tiara in April, published an article in the *Cosmopolis* for August in which he seeks to prove its falsity. The arguments of this paper will be answered by M. Héron de Villefosse in the *Cosmopolis* itself, and by Théodore Reinach in the *Gazette des Beaux Arts*. The present state of the question is summarized by Salomon Reinach in the *Nation* for Aug. 27. Reinach is a strong supporter of the authenticity of the tiara; he points out the immense difference between its delicate and artistic workmanship and the rudeness of the ascertained forgeries of Olbia, and recounts how such judges as Count Strogonoff and M. Kieseritzky, director of the St. Petersburg Museum, who at first believed the piece a forgery, were convinced of its authenticity as soon as they examined it. The main difference between M. Reinach and the authorities of the Louvre is that, while they regard the tiara as a work of the fourth or early third century, he assigns it to a date later than 150 B. C., and believes that it conclusively proves that Professor Furtwängler, in dating the discoveries of Greek antiquities in Southern Russia in the fourth and fifth centuries, has committed a grave error. While awaiting the publication of his full answer to Furtwängler's attack, M. de Villefosse has made a short answer in the *Journal des Débats* of Aug. 6, which, according to M. Reinach, "contains enough overwhelming



evidence to upset the whole romance constructed by M. Furtwängler's scepticism."

**CATALOGUE OF GREEK VASES IN THE LOUVRE.**—The Louvre has lately issued the first part of the catalogue of the Greek vases in the Museum—*Catalogue des Vases antiques de Terre-cuite*, par E. Pottier: Première Partie, *Les Origines*. The catalogue proper is preceded by an introduction giving a concise history of the vases generally, and an abridged account of our present knowledge of Greek ceramic art. It is written for the benefit of the visitor to the Louvre, but it will likewise serve as a valuable manual for all students of the art. The pottery dealt with in this part is that of the Islands, of Mykenai, of Athens (Dipylon), and of Boiotia, each division being accompanied by a special historical notice. The volume also contains diagrams of the shapes of vases, but no illustrations of those catalogued; its price is 1fr. 20. M. Pottier states that two more volumes will complete the catalogue, and that he also proposes adding an atlas of illustrations of the inedited vases—*Athen.*, May 9, '96.

**CATALOGUE OF GREEK COINS OF TROAS, AEOLIS, AND LESBOS.**<sup>1</sup>—The time has really gone by for criticism of the catalogues prepared by the able staff of the Coin Department in the British Museum. Since 1873 thirty-nine substantial volumes have appeared, and their excellence in point of scholarship and technical numismatic science has been generally recognized throughout Europe. Of these, seventeen volumes relate to the Greek series, and are the work of the late and present keepers, Drs. R. S. Poole and B. V. Head, and of a late and present assistant, Prof. Percy Gardner and Mr. Warwick Wroth. Mr. Wroth has himself prepared the catalogues of the coinage of Crete and the Ægean Islands (1886) and of Pontus, *etc.* (1889), and his latest contribution to the series is the present valuable treatise on the coins of Troas, Æolis and Lesbos. We say "treatise" advisedly, for Mr. Wroth's ample introduction and the foot-notes he has appended to the description of the coins raise the work much above the level of a mere catalogue.

The present volume, like its companions, appeals wholly to a scientific audience, and, indeed, offers less matter of general archæological interest than some of them. One would expect, perhaps, something specially interesting in the coin-types of the Troas and of Lesbos; but it will be remembered that the Ilium of history had no political importance before the time of Alexander the Great, and its coinage begins only at B.C. 300; whilst at Lesbos, though the lyre is charm-

<sup>1</sup> *Catalogue of the Greek Coins of Troas, Æolis and Lesbos*. By Warwick Wroth, F.S.A. With Map and forty-three Autotype Plates (printed by Order of the Trustees of the British Museum).



ingly suggestive, no one can say that the figure of Sappho does her ordinary justice. Nevertheless the representations of famous Lesbians, Pittakos, Alkaïos, Sappho, Theophanes and Lesbos, give a certain interest to the imperial coinage of Mytilene which the art of the engraver certainly would not arouse. Other suggestive Lesbian types are the *kantharos* of the autonomous coins of Methymna and the Dionysos of the imperial time, recalling *quot habet Methymna racemos*. In the Alexandria-Troas coinage, the question whether the representation of Apollo Smintheus reproduces Skopas' cultus-statue in the Sminthion—the temple stood near the sea, only a dozen miles or so from the city—is fully discussed by Mr. Wroth, and here, as usual, his foot-references comprise a bibliography of the debated point.

A word of praise must be awarded to the fine series of forty-three autotype plates, which have long been a most valuable feature of the Museum catalogues. Mr. Wroth's map is another decidedly useful addition, and the indexes are all that could be desired. We congratulate Mr. Wroth on the completion of an arduous and difficult work, which will be fully appreciated by all competent scholars at home and abroad.—*Athen.*, July 18, '96.

**PROPOSED EXCAVATION.**—The Athenian Archæological Society, in its last meeting, has decided to resume the excavations at Rhamnous and Oropos.—*Athen.*, July 11, '96.

**AMYKLAI.**—At the sitting of the *AIBL* of July 17, 1896, M. Salomon Reinach presented a gold object upon which was engraved a small stag, wrongly considered to be a bull, which belonged in the last century, to Caylus, and which was discovered in the Peloponnesos in the vicinity of Amyklai. M. Reinach gave reasons for classifying this object (formerly attributed to the art of Persia) among the most curious monuments of Mycenaean art.—*RC*, 1896, Nos. 31–32.

**ARGOS.**—Dr. Murray of the British Museum has secured for the Trustees a rare and beautiful silver pin. It was lately found near Argos, and with its flattened disc-like head measures about three and a half inches in length. The flat top of the head is exquisitely chased with a radial, flower-like ornament, closely resembling the imperial chrysanthemum of Japan. The under side of the top is similarly enriched. On one side of the blade of the pin is engraved a dedication to Hera. The M introduced is the archaic form of the *sigma* in the alphabet of Argos, that is, before B. C. 480.—*Athen.*, June 27, '96.

**ATHENS**—EXCAVATIONS BY THE BRITISH SCHOOL.—During the excavations on the supposed site of the suburb called *Kynosarges* (see *AJA*, xi. 227), "upwards of eighty tombs were found, mostly of the geometric period. These excavations yielded many fragments of geometric vases, sepulchral inscriptions, part of a very fine stele of the early part of

the fourth century B. C., and fragments of a large early Attic amphora, which is an important monument for the history of vases of a period which is as yet but little represented. In an adjoining field were found remains of a Roman colonnade, and also an important water-conduit, which seemed to be connected with a gymnasium of the time of Hadrian."—*Acad.*, July 25, '96.

**A BRONZE STATUETTE IN THE CENTRAL MUSEUM AT ATHENS.**—In the *MMAI* (1895, pp. 145–56), A. DE RIDDER gives a detailed study of a bronze statuette in the Central Museum at Athens. It represents a maiden and is apparently of Athenian workmanship dating from 470–460 B. C. This attribution is substantiated by the character of the workmanship, by the style of the costume and by the various details of the head.

**MARBLE HEAD IN THE SINGER COLLECTION.**—In the collection of M. Singher at Mans there is an interesting marble head in high-relief. It was acquired from a dealer returning from Rome who declared that it was discovered at Athens. The material may be Pentelic marble, or, better, that which is known as *grechetto*. At first sight one is inclined to attribute this charming head to the best period of art. The sentiment, at once refined and dignified, reminds us of Attic sepulchral reliefs, especially those of the fourth century; but a closer examination reveals more recent influences. These may be seen in the treatment of the eyes, mouth, ears and hair. Especial attention may be called to the treatment of the eyebrows, which are indicated by a groove. This mode of indicating the eyebrows is quite unusual. In the archaic period they are represented by a raised ridge; in the best period they are hardly indicated at all; in the Hellenic and Roman period they are frequently accentuated by a roughened projection, on which is indicated the hair of the brows. On the other hand, in the busts from Palmyra, the eyebrows are suggested by a deep groove: a few examples of this method of indicating the eyebrows may also be found in Roman art—we may cite three bas-reliefs in the Louvre, which date from the beginning of the Empire. We are, therefore, inclined to assign this relief to the first century of the Christian era.—S. REINACH, *MMAI*, 1895, pp. 185–90.

**DELPHI.**—THE DELPHIC PÆAN TO DIONYSOS (CF. P. 240).—HENRI WEIL thus studies this hymn in *BCH*, 1895, pp. 393–418, 548. The fourth hymn which the excavations at Delphi have brought to light is not, like the three preceding ones, dedicated to Apollo, but is a pæan to Dionysos: *παῖν εἰς τὸν Διόνυσον*, according to the inscription. This hymn is older than the other three, dating from the last third of the IV century B. C. It is also of greater historic interest, but it is not accompanied by musical notes. To determine the exact date of

the hymn and the occasion for which it was composed, one must study both parts into which it is divided, the mythologic, and that relating to the time when it was written. The latter especially, and the extract of the honorific decree engraved below the verses, are the most important in establishing the date. The author of the pæan was one Philodamos of Skarphia, a city of the Epicnemidian Lokri, under the archon Etymondas. M. Bourguet has of late studied some epigraphic documents in which this name recurs several times among the commissaries entrusted with the construction of the temple. It is now established beyond doubt that the temple of Delphi had fallen to ruin about the year 400 B. C., and that the work of its reconstruction was carried on throughout the fourth century and even later. The documents in question mention the name of Etymondas as one of the *ναοποιοί* in 336-35, and again from 332-31 to 328-27. Moreover, M. Bourguet establishes, in accordance with the inscriptions, that Etymondas was archon during one of the last three years of the cx Olympiad (339-38—337-36), or else after 328-27. The form of the characters and the historic data furnished by the text of the hymn accord perfectly with this approximated date.

In the second part of the pæan the poet proclaims the orders of Apollo. The God enjoins the Amphictyons to hasten certain portions of the work on the temple; he wishes these to be finished for the forthcoming quadrennial Pythian festival. If the text were not mutilated at this point we should know what these works were; but it is doubtless a part of the sanctuary constructed and decorated under the oversight of the *ναοποιοί*, and especially consecrated to Bakchos. Later on, at the autumn equinox, at the beginning of the three winter months, during which Apollo was to go to the Hyperboreans and leave Bakchos to rule alone at Delphi, a statue of this god was to be inaugurated, surrounded with gold lions. The pæan—which repeats these orders of Apollo—was to be sung (the oracle also prescribed it) at the *theoexenia*, the annual festival which was celebrated in the spring. Now, we can see that the terms employed by the poet indicate that these different dates (those of the *theoexenia*, the *Pythia*, and the equinox) followed close upon one another without being separated by an interval of twelve months. As the Pythian games were celebrated always at the beginning of a third year of the Olympiad, and as the honorific decree was apparently issued immediately after the execution of the pæan, it follows that the *theoexenia* in question and the archon Etymondas must be placed in a second Olympic year. We have the choice between the cx Olympiad and the cxiii. At the first glance, the first of these dates seems improbable, for Greece was at that time in a state of fermentation; yet it is



not wholly impossible. On the other hand, nothing prevents us from coming down to the reign of Alexander. The question remains an open one, and, moreover, it is not of prime importance, for in either case we reach a date posterior by at least eight years to the second holy war.

The first part of the hymn gives a concise account of the history of Bakchos from his birth down to his admission among the great gods of Olympos. When the son of Zeus and of the blessed Thyona [Semele] is born at Thebes, all the stars of the heavens dance in chorus, and all men rejoice. The Bacchic enthusiasm spreads over the land of Thebes and over that of the Minyai. The sacred ground of Delphi resounds with hymns and dances: it is there that the god manifests himself under his characteristic traits and carries away the virgins into the gorges of Parnassos. Then he withdraws to the flowery retreats of Eleusis, where the initiated, assembled from all parts of Greece, invoke him under the name of *Iakchos*; he bears aloft the cup of drunkenness, and, in giving wine to mortals, he opens to them a haven sheltered from all pain. After having journeyed to other countries he lands on the fortunate island of the goddess who ensnares hearts: it is Cypris [Aphrodite] who causes the son of Semele to be received into Olympos. There, the Muses, crowned with ivy, surround him and proclaim him *Paian* [Apollo]. The lyre of Apollo preludes their songs.

In taking the name of *Paian*, Bakchos becomes a second Apollo; the two gods begin to resemble one another, and exchange their attributes while awaiting the moment when they shall be mingled one with the other. In other respects, the legend of Bakchos does not offer, in this instance, anything very particular, and if the recital possesses any originality it comes less from what it relates than from what it omits. Several of the strange legends of Dionysos are passed over in silence. The enmity of Hera is not even mentioned. We see that it was a long while before the god succeeded in getting himself received into the assembly of the Olympians; but nothing is said of the resistance which men opposed to his person and his worship, or of his struggles, his sufferings, his vengeance: on the contrary, it is related that all mortals rejoiced over his birth. It is very remarkable that the legend of Dionysos is radically expurged, and that the more salient traits of the history of the god are implicitly contradicted. The religious tendency of the first strophes of this pæan seems to have been to suppress, to evade, to palliate whatever was contained in the traditions which might shock enlightened minds. It would seem also as if one could trace a political tendency in this hymn. In the mythological part, Bakchos figures especially as god of Delphi



and god of Eleusis. It might seem strange that, among so many sanctuaries of the god, Eleusis should have been the only one associated with Delphi. But Eleusis, like Delphi, belongs to the whole of Greece, and the poet brings this idea into prominence, as, further on, he twice dwells upon the union of all Greece. It is natural that a poet who speaks in the name of Delphi and of the Amphictyons should make himself the interpreter of this idea and this policy.

The inscription covered a large stone, which was afterwards used for a new flagging. This circumstance, by covering it over for centuries, preserved it from destruction. The fragments, to the number of fifteen, have been compared by M. Homolle with a surety of method which does not leave room for the slightest doubt. In its present state the greatest height of the stone is 875 mm., its greatest width 87 cm. The pæan is engraved in two columns, of fifty lines each; the prose subscription extends without interruption from the left border to the right border of the marble. In the poem itself one can easily distinguish twelve similar strophes, separated by a paragraph. Four of the couplets (Nos. IV, VI, VII, VIII) are in very bad condition; the mutilations of the stone have left only a small number of scattered letters. Neither are the other couplets preserved in an integral condition; but the greater part of the *lacunæ* can be filled in by conjecture, and often with certainty. Two circumstances favor the work of restoration. First, the inscription is engraved *στοιχηδόν*, which enables one to estimate exactly the number of letters which are lacking at the beginning or the middle of a line. Still, the *iota* is sometimes joined to another letter, and does not then count as a separate character. In the second place, the similarity of the strophes—of which the metre, being identical, admits of only a small number of variations—also limits the field of conjecture.

The metre of the poem is interesting. All the strophes are interrupted by an intermediate refrain, *mesymnion*, and ended by a final refrain, *ep hymnion*. The *mesymnion* is preceded by a period of four choriambico-iambic members, the last of which is catalectic. It is followed by two periods, the first of which is composed of a glyconic and a phalecian; the second period, of three glyconics, the end of the period being also marked by a catalex (a pherecratic). In the *ep hymnion* one can distinguish two elements: first, two ionics *a minore*, the invocations *ἱ Παιάν ἔθι σωτήρ*; then a glyconic period shorter than the preceding one and having only two members. As to the invocations which form the *mesymnion*, they constitute three ionics *a minore*.

It can be seen that the author of the pæan has followed the best traditions for the structure of his strophes. The elements which

enter into its structure are well known, and the verses are familiar to readers of the Greek and Latin lyric poets.

M. Weil had at his disposal two copies, one, that of M. Homolle; and the other, that of M. Bourguet, which is more complete on account of new discoveries. For the doubtful readings a new collation was of no advantage, many of the letters having been effaced by the action of the air. Notwithstanding the care expended in the deciphering, it was difficult to avoid mistakes of reading in every case; in certain places the state of the stone caused some errors.

The following is the text of the stone, as read and presented in strophic form by M. Weil:

## TEXT OF THE HYMN.

- I. [Δεῦρ', ἀνα Δ]ιθύραμβε Βάκχ'  
 ε[ῖνε, θυρσῇ]ρες, βραϊ-  
 τά, βρόμι(ε), ἥρινα[ῖς ἰκοῦ  
 ταῖσδ(ε)] ἱεραῖς ἐν ὤραις:  
 5 Εὐοῖ δ' ἰὸ [Βάκχ' δ' ἰὲ Παιά]ν.  
 [δ']ν Θήβαις πότ' ἐν εὐίαις  
 Ζῆ[νι γείνατο] καλλίπαις Θυῶνα.  
 πάντες δ' [ἀστέρες ἀγχ]όρευ-  
 σαν, πάντες δὲ βροτοὶ χ[άρη]-  
 10 σαν σαῖς,] Βάχχιε, γένναις.  
 Ἴε Παιάν, ἔθι σωτή[ρ],  
 εὐφρων τάνδε] πόλιν φύλασσ'  
 εὐαίῳνι σὺν [δλβωι].
- II. 14 Ἦν, τότε βακχίαζε μὲν  
 χθῶ[ν μεγαλώνυμός] τε Κά-  
 δμου Μινυᾶν τε κόλπ[ος Ἀῦ-  
 γέ]υά τε καλλίκαρπος:  
 Εὐοῖ δ' ἰὸ Β[άκχ' δ' ἰὲ] Παιάν.  
 πᾶσα δ' ὑμνοβρύης χόρευ-  
 20 ε[ν Δελφῶ]ν ἱερά μάκαιρα χώρα.  
 αἰτὸς δ' ἄστε[ῖ σὺν δ]έμας  
 φαίνων Δελφίσιν σὺν κόραις  
 [Παρν]ασσοῦ πτύχας ἔστας.  
 Ἴε Παιάν κ. τ. ἐ.
- III. 27 [Οἶνοθα]λὲς δὲ χειρὶ πάλ-  
 λων δ[έπ]ας ἐνθέοις [σὺν οὔσ]-

- τροις ἔμολες μυχὺνδς [Ἑλε]υ-  
 30 σῖνος ἀν' [ἀνθεμῶ]δεις·  
 Εὐοῖ ᾧ ἰὸ Βάκχ' ᾧ ἱ[ἐ Παι]άν·  
 [ἔθνος ἔνθ'] ἄπαν Ἑλλάδος·  
 γᾶς ἀ[μφ(ῖ) ἐ]νναέταις [φίλιον] ἐπ[όπ]ταις  
 ὀργίων ὄσ[ίων Ἰά]κ-  
 35 χον [κλείει σ]ε· βροτοῖς πόνων  
 ᾧξ[ας δ' ὄρ]μον [ἄλυπον:]  
 Ἴε Παιάν κ. τ. ξ.  
 IV. 40 [Παννυχίσιν] δὲ καὶ χοροῖς  
 V. 53 [Ἑ]ν[θεν ἐ]π' ὀλβίας χθονὸς  
 Θε[σσαλίας?] ἔκλσας, ἄ-  
 55 στη τέμενός τ' Ὀλύμπι[ον]  
 Πιερ]ίαν τε κλειτάν·  
 Εὐοῖ ᾧ ἰὸ Βάκχ' [ᾧ ἱὲ Παι]άν.  
 Μοῦσαι [δ'] αὐτίκα παρθένοι  
 κ[ισσῶι] στε[ψ]άμεναι κύκλωι σε πᾶσαι  
 60 μ[έλψαν] ἀθάνα[τον] ἐς αἰ  
 Παιᾶν' εὐκλέα τ' ὀ[πὶ κλέο]υ-  
 σαι· [κα]τᾶρξε δ' Ἀπόλλων.  
 Ἴε Παιάν κ. τ. εἰ.  
 IX. 105 Ἑκτελέσαι δὲ πρ[ᾱ]ξιν Ἀμ-  
 φικτύονας θ[εὸς] κελεύ-  
 ει τάχος, ὥ[ς] ἐπάβολος  
 μὴν ἰκέ[τας] κατὰσχη·  
 Εὐοῖ ᾧ [ἰὸ Β]άκχ' ᾧ ἱὲ Παιάν·  
 110 δε[ῖξαι] δ' ἐγ' ξενίοις ἐτεί-  
 οισ θ[ε]ῶν ἱερῶι γένει συναίμωι  
 τονδ' ὕμνον, θυ[σ]ίαν τε φαί-  
 νει[ν] σὺν Ἑλλάδος ὀλβίας <: >  
 πα[νδ]ήμοις ἰκετε[ί]αις.  
 115 Ἴε Παιάν κ. τ. εἰ.  
 X. 118 ὦ μάκαρ ὀλβία τε κεί-  
 νων γε[νεὰ] βροτῶν, ἀγή-  
 120 ρων ἀμείαντον ἅ κτίσῃ  
 ναδ[ν ἐς] ἀε Φοίβωι·

εὐοῖ ὦ ἰὸ βάκχ' ὦ ἰὲ Π[αιάν]:  
 ν[ε][ο]χρύσειον χρυσέοις τύποις  
 πα . . . \ N ⊖ E A i Γ κύκλου . .

125 . . . . . ΚΩ δογ κομαν

δ' ἀργαίνοντ ΕΑ . . ANIK

δ' αὐτόχθονι κόσμωι.

Ἰὲ Παιάν, ἴθι κ. τ. ἔ.

XI. 131 Πυθιάσιν δὲ πενθετή-

ροισ[ι τ]ροπαῖ[s] ἔταξε Βάκ-

χου θυσίαν χορῶν τε προ[λ-

135 λῶν] κυκλίαν ἄμιλλαν:

εὐοῖ ὦ ἰ[ἐ] Βάκχ' [ὦ-ἰὲ Παι]άν:

τεύχειν ἄλιοφεγγ[ε]σ[ι]ν

δ' ἀρχο[ύσαις] ἴσον ἄβρὸν ἄγαλμα Βάκχ[υ]

ἐν Ε Π . Ρ . . . χρυσέωλ λεόν-

140 των στηῖσα[ι] ζαθέωι τε τ[εῦ]-

ξαι θεῶι πρόπον ἄντρον.

[Ἰ]ὲ Παιά[ν] κ. τ. ἔ.

XII. 144 Ἀλλὰ δέχεσθε βακχ[ειώ-

τα]ν Δι[ό]νυσ[ον ἐν δ' ἀγνι]-

αῖς ἅμα σὺν γ[χόροις] κ[ι-]

κληίσκετε] κισσ[οχ]αίταις:

Ε[ὐοῖ ὦ ἰ]ὸ βάκχ' ὦ ἰὲ [Παιάν].

149 Πᾶσαν [Ἑλ]λάδ' ἀν' ὀ[λβίαν]

#### SUBSCRIPT.

Δελφοὶ ἔδωκαν Φιλοδάμ[ωι Αἰν]ησιδάμον Σκαρφεῖ καὶ τοῖς ἀδελφοῖς Ἐπιγένε[ι]

. . ντίδαι αὐτοῖς καὶ ἐκ[γόνους] προξενίαν προμ[αν]τείαν προεδρίαν προδικ[ίαν]

[ἀτέ]λειαν ἐπι[τιμ]ὰν καθ[άπερ Δε]λφοῖς ἄρχοντος Ἐτυμώνδα, βουλευόντων

. . . σιστῶνος Καλλικρ . . . [lacuna of two lines] τὸμ παιᾶνα τὸν εἰς τὸν

Διόνυσον . . .

[lacuna of a half-line] . . . ἀν μαντείαν τοῦ θεοῦ ἐπαγγειλατ . . .

[lacuna of a half-line] ρη . . αι τυχάγαθαί.

BRONZE STATUE OF A VICTOR IN THE PYTHIAN GAMES.—While the workmen were clearing a space of ground situated between the theatre and a Byzantine embankment-wall alongside the sacred road, they struck an antique sewer, through which was carried the rain-water from the theatre's area. The excavation was carried below the sewer



level, and suddenly the workmen discovered at the bottom of a ditch a bronze statue, or rather half of a statue only, for the head and torso were missing. On resuming work, they found a base which served as a support to the bare feet; then a wonderfully well-preserved bust, whose head had even kept intact its luminous eyes of enamel; then an arm and hand, whose fingers were holding reins of metal. They had found the statue of one of the victors of the Olympic game; a chariot-driver, who had been represented on the esplanade of the temple, with the quadriga which gave him victory. For one moment they hoped to find near the driver the chariot and the horses also. The soil was dug carefully for a week or so, but only some mutilated *débris* were brought to light—a pole with the ends of the reins still attached, two horse's legs of admirably finished workmanship, and some shapeless pieces which very likely belonged to the chariot.

When the base was cleared and thoroughly examined an inscription much erased and defaced was discovered. It showed that the statue was a votive offering to the divinity by a citizen named Polyzatos, or Polysalos, in order to glorify a victor, whose name could not be read, and was only represented by the termination "*ona*." The statue is of an intermediary style, between the epoch of Aigina and that of Pheidias. This leads M. Homolle to suppose that the victor might be Hieron of Syracuse, while this beautiful bronze could be the work of the Argive Ageladas, of whom Pheidias and Polykleitos were pupils.

The director of the excavations has presented to the *AIBL* the photographs of this unique piece. They give an idea of the high artistic value of the discovery, and justify the enthusiasm that the find has created. It is the first time that the excavations made at different points of the Hellenic territory have brought to light a whole bronze statue, and hardly another specimen exists, particularly of that period, which exhibits such a noble conception of art.

The statue measures a little less than six feet and represents a beardless youth with a straight Grecian nose and full rounded lips half open as for a smile. The chin is round and energetic. The hair is somewhat summarily treated, but forms small light curls on the nape, while some other locks on the temples extend down the cheeks. A bandelet, forming a diadem, holds the hair in place. The neck, young, juvenile and roundly shaped, is firmly attached to the shoulders, which are sloping but powerful. The body is erect, but slightly bent backward, and is dressed in a straight tunic, of which the large folds, held by a narrow belt, fall without rigidity down to the ankles. The arms are close to the body and half covered by pleated sleeves, which end at the elbow, letting the forearm, which is bent, remain free to hold the reins. The legs are straight and close

together, but the feet, while joining at the heels, are slightly apart at the toes. Hands and feet are accurately finished.

The mechanical treatment of the statue deserves special notice. It was cast in four pieces—the two arms, the bust with the two sleeves and the head, the legs, and the lower part of the body from the belt. The artist selected the points of junction with special care. The two largest pieces were joined above the belt, under the overhanging tunic. The arms were adjusted in a similar way under the sleeves. The Greek artist gave minute attention to the study of all those details which are often overlooked in making a bronze statue in these days. Most of the time the sculptor of to-day, after making the plaster model of his statue, leaves to the bronze-caster the care of all the mechanical details of its execution. The model is divided into pieces, the points of junction of which are selected for the convenience of the artisans who have to cast it, and with an absolute disregard of any artistic consideration. The Greek sculptor was at the same time a bronze-caster and marble-cutter who knew, besides the refinements of his art, all its technical details, and trusted to nobody but himself the accomplishment of his conception. This is the secret of the strong individuality of the works Greek artists have left.—*N. Y. Sun*, June 26, '96.

The crown is found to be symbolical of a victory won by Hieron in the Pythian (not the Olympian) games, and Hieron is represented wearing the same crown on some old Sicilian coins. With the exception of the left arm, which is broken, the statue is in an excellent state of preservation. The eyes are especially admired, and give an unusual expression of animation to the face. This statue will remain at Delphi as the nucleus of a museum which the Government intends to establish there, and to make more accessible to the travelling public by improved means of communication.—*Nation*, July 23, '96.

M. Homolle, Director of the French School at Athens, at a sitting of the *AIBL* (June 5, '96), described the statue, and demonstrated that the base found near it was the base of this statue, that the inscription engraved upon it was of Syracusan origin, and that the name of the dedicator was probably that of Hieron.—*RC*, 1896, No. 24.

**ELEUSIS.**—Dr. Philios, the Greek *ephoros* who directed the excavations at Eleusis during the years 1884–94, has published in French a general report of his work, entitled *Éleusis, ses Mystères, ses Ruines, et son Musée*. Further researches on this site will now be undertaken by the Athenian Archæological Society, under the direction of Dr. Skias.—*Athen.*, July 4, '96.

**ELIS.**—**LAW AGAINST HUMAN SACRIFICE.**—At a sitting of the *AIBL* (June 26, 1896), M. TH. REINACH made a communication upon a law

of Elis, engraved on bronze, which was found at Olympia. Contrary to the opinion of its German editors, M. Reinach sees in it a law directed against the practice of human sacrifice, upon which it imposes a heavy fine and other penalties; and the country and the *gens* of the guilty are declared to be jointly and severally responsible for the payment of the fine. This law dates from about the year 600 B.C., and attests the long continuance of this barbarous custom among the Greeks.—*RC*, 1896, No. 27.

**THEBES.**—SEPOLCHRAL STELE.—M. COLLIGNON exhibited to the *AIBL* (May 8, '96) the photograph of a basrelief recently discovered in the neighborhood of Thebes on the right bank of the Kanawari, the ancient Thespius, near the road from Thebes to Livadia. It is a sepulchral stele of the beginning of the IV century, representing a family-scene of six personages. It is without doubt the work of an Athenian sculptor, and is to be placed among the best sculptures discovered up to the present time in Boiotia.—*RC*, 1896, No. 22.

### GREEK ISLANDS.

**AMORGOS.**—M. J. DELAMARRE read a paper before the *AIBL* (March 27) on an important inscription from Amorgos. It is a decree of the *synedroi* of the confederation of the Kyklades, and a response to the invitation of Ptolemy II to take part in the plays which he was founding at Alexandria in honor of his father, Ptolemy Soter. This text contains a great number of new details on the history of the confederation of the Kyklades under the last two Ptolemies. It allows one to understand better the organization of the confederation and to fix the much-contested date of the reign of Philokles, king of Sidon.—*RC*, 1896, No. 18.

**DELOS.**—EXCAVATIONS BY THE FRENCH SCHOOL IN 1894.—The most interesting feature of the current number of the *Bulletin de Correspondance Hellénique* is M. Louis Couve's description of certain private houses excavated at Delos in 1894. They belong to the second and the first century B. C., when Delos, under Roman patronage, attained its highest commercial importance, and was filled with magnificent arcades and with the homes of wealthy merchants. The structures here figured give evidence of the wealth and refinement of their owners, resembling in decorative luxury the most elegant houses of Pompeii. Their plan approaches the classical Athenian arrangement of the fifth century rather than the Roman, and is characterized by the peristyle and the open court, entered directly by a long passage from the front door. Around the court the rooms are disposed in such a manner as to secure the open-air life of a warm climate, and at the same time complete seclusion from the street. Hence they are



lighted from the inner court, and windows which open on the street admit the light from a height of ten feet or more. In one case only a window gives directly on the "Street of the Theatre," at the usual modern height; but this exception is due to the architect's intention to make the window, with its marble frame and bronze grill, an effective feature of the façade. In some respects these houses agree with the ideal plan of Vitruvius, while in others there is a wide departure, necessitated by the peculiarities of the site. The cistern, vaulted and strongly built, is an important provision in all, as might be expected when the rainfall is the chief source of supply, yet not a drop of rain falls for three months in the summer. As many as three cisterns are found in the best-appointed houses, communicating with each other as Vitruvius describes, and by this communication filtering the water for drinking purposes.

The domestic life which is here disclosed had luxuries and refinements, while it dispensed with certain comforts and even decencies. The sleeping-rooms and the slaves' quarters are cramped, ill-ventilated, and destitute of ornament. But the decoration of the larger apartments, the *salon*, the dining-room, and the *exedra*, is charming in taste and artistic effect, and in some instances is preserved in unimpaired brilliancy. The floors of such rooms and of the central court are paved in mosaic of novel and pleasing patterns; the walls are painted according to a decorative system at once sober and elegant, which recalls the best Pompeian style—that of the House of Sallust and of the Faun. Along the most graceful of the friezes runs a garland of flowers and bouquets of gay colors, amid which flits a Cupid with sky-blue wings and scarlet mantle, picking flowers or playing with a dog. Others, less conventional, contained masks of warriors, and Medusas—painted with great delicacy of color and design. The refinements of life were lavished on these reception rooms, whose shelves and niches indicate the provision made for statues and figurines and other bibelots. These have, in fact, been found in such excellence and number as to encourage high expectations. A "Diadumenos," perfectly preserved and superior in style to all known replicas of the famous work of Polykleitos, is the pearl of these discoveries, which warrant a general exploration of Delos as the most promising field of operations for the French School of Archæology after the completion of their labors at Delphi.—*N. Y. Nation*, Aug. 20, '96.

**ERETRIA.—THE THEATRE.**—We have received a reprint from THE AMERICAN JOURNAL OF ARCHÆOLOGY of one of the papers of the American School at Athens, describing the excavations of the theatre at Eretria in 1894, by Mr. Edward Capps. Apart from technical de-



tails, the chief interest lies in the explanation given of the large, carefully-built tunnel or vaulted passage under the *scena*. Mr. Fossum, in the first report on these excavations, regarded this tunnel as the means of communication for the chorus between the upper and lower levels. In reply to objections from Mr. Ernest Gardner and others, Mr. Capps now suggests that it may have been used for the processions of priests, public officials, *etc.*, who entered the theatre at festivals after the sacrifice at the altar. The ordinary entrance of the chorus, as of the actors, he thinks must have been through doors in the *paradoi*, some of which can still be traced. He further maintains that the existence of this tunnel—which is much better preserved than the similar ones at Sicyon, Magnesia, and Tralles—supplies the strongest evidence in favor of Dr. Dörpfeld's theory of the Greek stage; for it shows that actors appeared in the orchestra at Eretria at a period possibly not far removed from the age of Vitruvius, at a time when a Vitruvian *proscenium*, whether of wood or of stone, was standing.—*Acad.*, Feb. 8, '96.

THE THEATRE AT ERETRIA.—“The notice in the *Academy* of February 8 of my report on the theatre at Eretria contains an inaccuracy which, if allowed to pass uncorrected, is likely to cause still further misunderstanding of the evidence which this building furnishes toward the solution of the stage-question. Inasmuch as prominent English scholars have drawn an argument from the peculiar structure of this theatre in favor of the high Vitruvian stage, in controversion of the opinion of the American excavators, permit me briefly to restate the facts in the case.

“The Eretrian theatre is distinguished from the normal Greek theatre by three structural peculiarities: (1) an orchestra sunk the full height of the *proscenium* below the level of the dressing-room buildings or the *scena*; (2) a large vaulted passage under the *scena*, connecting the upper surface at the rear of the *scena* with the orchestra; and (3) a tunnel *under the orchestra*, leading from a point behind the *proscenium* to the centre of the orchestra—a flight of steps at either end connects with the surface. Your notice confounds the vaulted passage with the tunnel.

“Soon after the discovery of this theatre, Mr. Ernest Gardner urged against Dr. Dörpfeld's theory the fact that here the top of the *proscenium* was level with the dressing-rooms: it was absurd, he said, to suppose that buskined and padded actors were compelled to descend the steep steps at the rear of the *scena*, and to pass through the vaulted passage, in order to reach their station below in the orchestra. In my report I show that an easy means of descent was provided within the building, and I suggest the probable purpose of the vaulted pas-

sage. The objection of Mr. Gardner to the descent of the actors is invalid, because in any event the members of the chorus were compelled to make the descent. The elevation of the *scena* above the orchestra is explained by the fact that the theatre was built upon a level plain. The earth for the support of the *cavea* was gained by sinking the orchestra.

"The tunnel under the orchestra, therefore, remains to be accounted for by the opponents of the new theory. It is probably of the fourth or the third century before Christ. There can be no doubt of its purpose. A more suitable arrangement for the apparition of the Ghost of Darius in the *Persians* of Aischylos, for example, could scarcely have been devised. Scholars have long maintained that such a tunnel must have existed in the Greek theatre, and have predicted its discovery. It has been found in four theatres since its discovery at Eretria, but unfortunately in no other place in a good state of preservation. *Hoc erat in votis*: our prayers have been answered."—EDWARD CAPPS, *Acad.*, March 21, '96.

**MELOS.**—EXCAVATIONS BY THE BRITISH SCHOOL.—Work was begun about the middle of March, and carried on steadily until the end of May, with, on the whole, very encouraging results. Attention was mainly devoted to four sites: (1) KLIMA, on the coast, below the ancient city of Melos; (2) TRYPETI, a village above the city, where the excavators lived during their stay on the island, and where some Dipylon tombs were opened and fragments of vases found, and also some tombs of the sixth century B. C., which yielded a really beautiful series of ornaments in gold and silver; (3) TRAMYTHIA, near Klima, where, among other things, was found a mosaic-pavement which, for completeness and for beauty of design and coloring, compares favorably with any that had previously been found in Greece; and (4) PHYLAKOPI, where undoubted traces of a Mycenæan city have been discovered which should amply repay further investigation. Of these sites Klima alone was disappointing.—*Acad.*, July 25, '96.

**THERA.**—At Thera (Santorin), behind the temple of Apollo, the ruins of which have at last been laid bare, two small rooms have been found cut into the rock and communicating with the *cella* by means of two small doors. They are thought to be the original sanctuary existing before the temple. In front of the *pronaos* there is an open square. Amongst the sculptures found, three large statues of women, probably priestesses, may be mentioned, but their heads are wanting. The inscriptions discovered are still increasing in number, and some are historically important. One of these speaks of political relations of King Antiochos with the island; another contains part of an official report, in which the name of the Cretan town Allaria is mentioned.

Fragments of the frieze of the Ionic temple, identified with that of Dionysos, have also been collected. One of these shows in relief a *krater* with a panther on each side. Amongst the terracottas found in the excavations singular importance is attached to a fragment of an archaic *pinax* with the figure of a centaur.—*Athen.*, July 11, '96.

Last month's excavations at Thera have brought to light, besides the *agora*, the remains of two public buildings, viz., the gymnasium and a *stoa basiliké*. The number of the inscriptions has been increased to more than one hundred. Many of them belong to the archaic period, and furnish fresh contributions to the history of the earlier Greek alphabet. Several new pieces of sculpture have also been found, but generally not well preserved. Amongst the detached fragments, a peculiar importance is attributed to three youths' heads of perfect workmanship.—*Athen.*, Aug. 8, '96.

**RHODOS.**—THE NECROPOLIS OF KAMEIROS.—M. DE LAUNAY, professor at the *École des mines*, gives in the *Rev. arch.* of Sept.-Oct. 1895 (pp. 182-97) the following account of a study which he made during a geological exploration of the Island of Rhodes. There exist at Rhodes three large ancient necropoli: Kameiros, Ialysos, and Lindos. The necropolis of Kameiros, the most important of these, was excavated for the first time by Auguste Salzmänn, from 1858 to 1865. The tombs grouped under the name of Kameiros cover a vast extent of ground nearly 2½ kilom. in length, and there exist in reality several burial-grounds which are distinct although situated very close together: those of Kakirachi (called Kehraki by Salzmänn), Langoumi, Kameiros, Papa-Lourès (*Loures tou papa*), Kasviri, Kasupernos, Phikeloura (Fikelloura), etc. In a note in the *Revue archéologique* of 1861, Salzmänn affirmed that the necropolis around the city, properly called Kameiros, contained three concentric zones corresponding to different periods of civilization which became more and more recent as their distance from the city increased. Later, I think, he became convinced that the same tombs had certainly been used at various successive epochs. The publications of Salzmänn are limited, besides the note which we have just cited, to another note in the same journal in 1863 on the Phœnician jewels found at Kameiros, and to an atlas (in folio) of 62 plates, without text, of reproductions of vases, terracottas, figurines and jewels. Since the day of Salzmänn the excavations have been renewed at various times and by various persons, such as M. Biliotti, English vice-consul, and recently, in 1889, by Captain Gulson; but there still exist on all sides points of attack yet untouched. As to the objects coming from this locality, many of those which belonged to Salzmänn are now in the British Museum; which, we believe, has purchased the products of the last excavations of M.



Biliotti. Other objects, above all those found by Salzmänn, have been in part sold to the Louvre. The Louvre, towards 1864, also formed a beautiful collection of Rhodian antiquities.

At Ialysos, the principal excavations were effected in 1868, 1870 and 1871 by M. Biliotti, and the product of the forty-one tombs which he opened, although somewhat limited in numbers, was curious on account of the large quantity of Mykenæan objects, and went to the British Museum for whose account the work was done. A journal of the excavations of Ialysos (without cuts or plans) has been published by extracts in the *Céramique mycénienne* of Furtwaengler and Loescheke. As to Lindos, there appear to have been no serious excavations made there, although the peasants frequently find ancient objects.

We now come to a detailed description of the necropolis of Kameiros, which is situated on the northwest coast of the island of Rhodes. During the month of October, 1895, we visited this famous necropolis. Taking the centre of the antique city, discovered by Salzmänn and described by him as a Homeric city, as a point of departure, we see, on the north, a double enclosure of walls which can be followed toward the east as far as the neighboring ravine. On the plateau are numerous remains of substructions, and on the side of the eastern ravine we see a vaulted aqueduct in cut stone built against the hill on which the city was built. On the plateau is a large rectangular trench dug in the earth where a medal, bearing the name of Kameiros, was discovered. It was also in this region that were situated the tombs of the most ancient type, formed of a square well, from one of the walls of which opened a sepulchral chamber. The greater part of the objects of Egyptian origin met with at Kameiros come from this spot, it would appear, and it must have been at the foot of this wall that was situated the sepulchral chamber in which Salzmänn found "a scarab bearing the cartouche of Khoufou with objects in blue porcelain of Egyptian origin, some ore of antimony on a small plate, *phiailai* of enameled earthenware of Assyrian workmanship, etc." If from Kameiros we ascend the side of the hill we meet first, on the flank of a little lateral ravine open to the south, a series of tombs, simple rectangular trenches dug in the clay, which were excavated by Biliotti. The flank of the same ravine opened to the north, that is to say in the district of Papa-Lourès, presents on the contrary one of the most important sepulchral chambers which have been met with at Kameiros, one of those which gave to Salzmänn the best results.

Instead of entering the subterranean chamber (which is simply cut in the rock) by a well, the entrance here is by an inclined passageway with steps cut in the rock. M. Perrot has already noticed a similar arrangement in the Mykenæan tombs of Ialysos, and has called atten-



tion to the fact that the existence of steps forms a connecting link between them and the type of the Phœnician tombs of Syria and Sardinia, while at Nauplia and Spata the passageway has a gentle incline. At Kypros (Marion=Arsinoé) there exist analogous types, also with steps.

In this large chamber of Papa-Lourès were found more than three hundred and fifty vases and a great number of figurines in terracotta, idols, etc., which are now in the British Museum or at the Louvre. The other side of the hill of Papa-Lourès is the part of Kameiros which now presents the greatest interest. There have been recently excavated, in 1889, four large sepulchral chambers: one of them is a chamber cut out of the rock and entered by an inclined passageway with steps cut in the rock. This chamber is rectangular and it has a pointed vault three metres high. The door of entrance is 2.20 m. high and 0.80 m. wide. The walls are laid in courses of cut stone joined without cement. The blocks are cut obliquely, so as to be fitted to the rock which had itself been cut in the form of a pointed vault. In this tomb were found two male skeletons and a certain number of empty vases of an archaic type. This form of sepulchral chamber is not exceptional at Kameiros. If we search in other countries for tombs comparable to this we find them sufficiently analogous at Xylotimbo (Kypros). Attention has been called to the analogy of this sort of tombs with those of the Etruscans (notably at Orvieto), and M. Richter in this connection has insisted on the strong analogy which exists between Etruscan and Phœnician productions.

The region which extends to the south of Papa-Lourès, towards Kasviri and Kasupernos, is one of the richest in tombs which exists at Kameiros. Over an extent of more than 500 metres we are encompassed by these tombs, five hundred of which, perhaps, have been already excavated and at least an equal number are still intact, for the ground sounds hollow on all sides. A dozen large chambers with corbelled walls like that of Papa-Lourès were also found. But above all a large number of rectangular or square trenches cut in the clay about 2 m. square and covered either with slabs laid horizontally or forming a roof. Also, on the west of Kasupernos (on the other side of the valley of Langunyah), at Phikeloura, there is a large field of burial-places where five hundred tombs have already been opened. Finally, on the east and nearer to Kalavarda, is found the group of Langoumi and of Kakirachi.

The hill of Kakirachi presents on the north side two small parallel terraces or esplanades separated by a slope at the foot of which stand the tombs, which are simple trenches about 2 m. square. Toward the east they are rather scattered; toward the west they are crowded one

upon another leaving only room enough between them for the earth to hold them intact. The soil is covered with fragments of pottery of all kinds belonging to the most diverse periods: fragments apparently Mykenaeen, ancient Rhodian work, Corinthian vases, Attic vases, and a great abundance of fragments of terracotta in relief on which are represented bulls lowering their heads. These fragments come from enormous jars of terracotta (*pithos*), one of which, figured in the atlas of Salzmann (pl. 25) and characterized by him as of Phœnician style, was 1.80 m. high. On these vases, as also on our fragments, is to be seen scroll-work analogous to that of the Mykenaeen style, but one is especially struck by the almost complete identity with the great jars of Caere (Cervetri) of which the Louvre possesses some fine specimens. It is known also that similar jars have been met with in Boiotia, Athens, Tarentum, but principally in Sicily, especially at Selinous, and M. Martha has arrived at the conclusion that the origin of this industry must have been Sicilian; according to him the Etruscans were but imitators.

M. de Launay then describes a Mykenaeen vase which he acquired at Lindos and which was said to come from that vicinity; that is to say, from the least explored of the three most ancient cities of Rhodes. This vase (*à étrier*) is of fine yellow earth and decorated with dark-brown concentric bands and other decorations distinctly Mykenaeen. It is 14 cm. in diameter and 10 cm. high, and is almost identical in general disposition and decoration with one at present in the museum at Berlin, which belonged to a collection coming from Campania, Magna-Graecia, and Sicily. It is quite curious to again notice this identity between the Mykenaeen vase from Lindos and a vase from Magna-Graecia. It would appear that we have a series of indications of a very ancient relation between Etruria, Magna-Graecia, and Asia Minor, whence the Romans claimed (contrary to the prevailing opinion of to-day) that the Etruscans came. M. de Launay then gives an interesting archæologic study of the Island of Rhodos, giving a sketch of the course of its geologic formation and the different geologic periods there represented.

## KRETE.

**EXPLORATIONS IN EASTERN KRETE.**—MR. ALFRED J. EVANS has published in the *Academy* (of June 13, 20, July 4, 18) his recent explorations in Eastern Crete; and they are so full of interest that we here reproduce them *in extenso*. "In spite of the insurrectionary movement in Crete, the tranquillity then prevailing in the eastern provinces enabled me to devote this spring to the more thorough investigation of their early remains. The experiences of two former journeys had

convinced me that much in the way of Mycenaean settlements still remained to be discovered in the Diktaean region, and I was also impelled by the hope of finding new evidences of a pre-Phoenician system of writing. But the results of the present exploration have in both respects surpassed my most sanguine hopes.

PRE-MYCENAEAN CRETAN SCRIPT.—“The early Cretan script claims a priority of interest. Of the primitive class of three-sided bead-seals presenting on each face pictographic designs, singly or in groups, I secured or obtained impressions of fifteen fresh examples. Several of these clearly indicated the profession or occupation of the owner of the seal—often, it would seem, possessor of flocks and herds. In two cases—from Elunda (Olous) and Mallia—primitive representations of ships (one of a new type with only a foresail) attest the seafaring character of the early population, further borne out by the occurrence of fishes on other seals. In one instance there seemed to be an allusion to the potter’s craft. I also saw an exceptionally large and somewhat rudely shaped specimen of this early class, with mere linear representations of a man, a quadruped, and other indeterminate objects or symbols, found by Dr. A. Taramelli, a young Italian archæologist, in the possession of a peasant at Kalochorio in Pedeada, and since acquired for the Museum of the Syllogos at Candia.

“All these more primitive seals, which, as a class, certainly belong to the pre-Mycenaean period of Cretan culture, were of steatite or “soap-stone;” and, following up a clue supplied to me by Dr. Hadzidakis at Candia, I was able to ascertain the existence of large deposits of this material in the island. In the valley of the Sarakina stream, about an hour below the site of the ancient Malla, I saw large masses of it *in situ*; and I subsequently obtained information of equally prolific beds on the coast at the Kakon Oros, a little west of Arvi, and in the range between Sudzuro and Kastellianà, within the territory, that is, of the ancient Priansos. This geological fact is of primary importance in the history of early Cretan and Aegean culture. The abundance of this attractive, and at the same time easily workable, material explains the general diffusion of the taste for wearing engraved seals and ornaments among a comparatively primitive population. It was thus that at a very early date the Cretan craftsmen were already enabled to practise the elements of the glyptic art, and to evolve the rudiments of many of the traditional designs which were transferred during the later Mycenaean age to harder materials, such as agate, cornelian, and chalcedony. In the same way the development of a system of script by the grouping of conventional pictographs upon the seals was greatly facilitated, while in another direction the more opaque qualities of steatite gave the Cretan workmen the means of copying,



at a comparatively small expenditure of labor, Egyptian stone-vases executed in much harder materials.

**MYCENAEAN CRETAN SCRIPT.**—"It is to the succeeding Mycenaean period, when the earlier steatite seals were for the most part superseded by intaglios in harder stones, that the more conventionalized class of Cretan pictographic characters unquestionably belongs. In this category my recent investigations have brought to light a new class of seals, curiously modern in shape, of which I obtained specimens cut out of green jasper and cornelian, from Mycenaean sites in the Eparchies of Siteia and Girapetra. This type of seal presents a distinct analogy to certain Hittite forms; and therefore it was the more interesting to find one with four Cretan characters symmetrically arranged, one of which, the goat's head, is common to the Hittite system. Another specimen, exquisitely engraved in red cornelian, exhibited within an elegant quatrefoil border a wolf's head with protruding tongue—again a symbol which occurs among the Hittite characters. Its solitary occurrence on the Cretan seal is of importance as showing that it had an independent value. In connection with these may be mentioned another seal found at Praisos, of the same form as the above, but presenting a purely pictorial design in the Mycenaean style—two wild goats raising themselves against a pile of rocks to browse on the overhanging branches. Of much ruder type, though belonging, perhaps, to the same period, is a seal from a prehistoric akropolis at Kalamafka, consisting of what seems little more than a natural finger-shaped piece of steatite, with a group of three characters arranged perpendicularly on its oval base. I was also able to obtain the impression of a four-sided seal-stone from Siteia, containing three groups of three characters each and one of four. The special interest of this stone is that it affords a new link with the pre-Mycenaean class of pictographic seals, the inscription being headed—as on so many examples of the more primitive class—by a seated figure of a man, no doubt the owner of the seal. Six of the symbols on this remarkable stone are new to the Cretan system. There further came to me from Gortyna a white cornelian bead-seal of the rare class presenting a convoluted back, on the face of which, above a lion's head, are two characters, which recur in the same collocation on a four-sided stone from Crete, now in the Berlin Museum (*Cretan Pictographs, etc.*, fig. 34d, 2 and 3 from 1). A fragment of a Mycenaean *pithos* from the akropolis of Keraton exhibits a *graffito* sign of the linear class; and two characters identical with the Cypriote *ko* and *e* appear on each side of a central design, representing two sprays and a dart or arrow, on a dark steatite lentoid gem, apparently of very early Mycenaean fabric, procured by me from the site of Knôsos.



MYCENAEAN DEDICATION FROM THE ZEUS CAVE OF PSYCHRÒ. —  
“Hitherto, with such exceptions as the more or less isolated signs on the gypsum blocks of the prehistoric building at Knòsos, the evidence of the early-Cretan script has been confined to the seal-stones and *graffiti* on vases. This time, however, a discovery awaited me surpassing in interest and importance all previous finds of this nature. The scene of this discovery was the great Cave of Psychrò, on Mount Lasethi, the *Diktaion Antron* of the Lyttians, and the mythical birthplace of the Cretan Zeus, which, from the abundance of votive relics it contains, must have been the scene of a very ancient cult. These remains, first described by Prof. Halbherr, belong almost exclusively to Mycenaean times, though during my last year's visit to Psychrò, in company with Mr. J. L. Myres (see *Academy*, 1895, June 1, p. 469), we saw one fragment of later sculpture. On that occasion I was able to assist at a small excavation which produced a variety of prehistoric relics. Among the excavators was a youth, who shortly before my return to the spot last April and in anticipation of it, dug down to the stone floor of the cave in the lowest level of its great entrance chamber. On my arrival he showed me several clay bulls and figures of the usual Mycenaean class, obtained through his dig, together with several plain terracotta cups of a kind which I had myself recently observed in the Mycenaean *tholoi* of a neighboring site, as also within the *temenos* of what was probably the traditional ‘Tomb of Zeus’ on the summit of Mount Juktas. As a matter of comparatively minor importance, he added that he and a friend who had helped in the excavation had also found a broken stone ‘with writing’ at the bottom of the earth layer. Naturally, I lost no time in securing the stone, and found it to be a dark steatite fragment, bearing part of an inscription clearly cut in characters about an inch high, arranged in a single line, belonging to the same Mycenaean script as that of the seal-stones, and of a type representing the linearisation of originally pictographic characters. There are in all nine letters, with probably syllabic values, remaining—apparently about half the original number—and two punctuations. At the right extremity a smaller sign is placed above that in the line below. Among the characters is observable an elongated form of the four-barred gate-symbol (*Pictographs, etc.*, No. 24), part of the S-like figure (No. 69b), and two fish-like signs (No. 34), which here occur together, just as on a ring-stone (*Pictographs*, fig. 39) they follow one another, one at the end and one at the beginning of two lines. The other forms seem to be new. That we have here to deal with a regular inscription no human being will doubt. The fragment itself appears to form part of a kind of table of offerings of quadrangular form, and originally provided with four short legs and central stem, while above

are parts of two cup-shaped hollows with raised rims, of which there had apparently been three when the table was complete. By a singular coincidence I was able subsequently to obtain from a prehistoric site at Arvi, on the south coast of Crete, where several steatite vessels of Mycenaean and earlier dates had already been discovered, a parallel object of the same material, in this case perfect, but presenting only one cup-shaped receptacle and without inscription.

On securing this highly interesting relic I at once arranged to continue the excavation, in the hope of finding the remaining portion; but though we dug down to the rock surface for some square metres round, nothing more of it could be discovered. I was able, however, to ascertain the fact that, above the level where the inscribed fragment lay, was an apparently undisturbed layer containing quantities of unbroken cups of Mycenaean date, and tending, therefore, to show that the broken 'table of offerings' had reached the position in which it was found—at a depth, namely, of two metres, and actually resting on the stone floor of the cave—before the close of the Mycenaean period. At about the same level I found a head of a votive clay bull of better fabric than is usual in the Cretan cave-deposits. The breakage of the 'table of offerings' was itself, in all probability, due to the fall of some rock from the roof of the cavern, the floor of which is now, for the most part, one vast ruin heap.

"It is natural to bring the steatite table, with its cup-shaped receptacles, into relation with the ancient cult of which this cave was once the centre in prehistoric times, if we may judge by the extensive deposits of figures of men and animals, both in bronze and clay, as well as of votive double axes and weapons. None of these remains belong to the classical period. The votive deposit, indeed, seems to be purely prehistoric; and one of the bronze male figures found supplies a representation of Mycenaean clothing and method of wearing the hair identical with that of the men on the Vapheio gold-cups. It cannot be doubted that the broken 'table of offerings' belongs to the same period as the relics among which it was imbedded, and the inscribed characters must in all probability be regarded as forming part of a Mycenaean dedication.

"Here, then, on European soil, in a sanctuary historically Greek, we have a formal inscription dating, at a moderate computation, some six centuries earlier than the earliest Hellenic writing known to us, and at least three centuries older than the earliest Phœnician. The fact is the more interesting since, during the period to which this specimen of prehistoric script must be referred, the Syrian Shemites, as we know from the Tel-el-Amarna tablets, were in the full use of the cuneiform characters.

MYCENAEAN CULTURE IN CRETE.—“The great days of Crete were those of which we still find a reflection in the Homeric poems—the period of Mycenaean culture, to which here at least we would fain attach the name *Minoan*. Nothing more continually strikes the archæological explorer of its ancient remains than the comparative paucity and unimportance of the relics of the historic period. The monuments and coinage of some few cities—such as Gortyna or Phaistos—supply, indeed, a series of brilliant, if fitful, exceptions; but the picturesque originality which is the prevailing feature of such classical art as here flourished is itself a witness to the general isolation of the Cretan cities from the rest of the Hellenic world. The golden age of Crete lies far beyond the limits of the historic period; its culture not only displays within the three seas an uniformity never afterwards attained, but is practically identical with that of the Peloponnesos and a large part of the Aegean world. Communications were infinitely more regular and extended; the density of the population, supported by both agriculture and maritime enterprise, was far superior to that of any later period of Cretan history. It was, indeed, the island of the ‘Hundred Cities.’

“These strong impressions, already forced upon me by two earlier explorations of Eastern and Central Crete, led me to hope that, in spite of recent researches, many early cities still remained to be discovered, even in the now largely investigated Eastern Provinces. During my recent journey I was able not only to obtain additional data regarding several of the known prehistoric sites, such as the *temenos* on Mount Jukta, and the great city of Goulàs, but also to discover the remains of nine hitherto unknown centres of primeval population, besides a whole series of more scattered habitations of the same ‘Cyclopean’ character. Most of these remains, of which I cannot here give more than a summary indication, lay on the spurs or in the glens of Diktà, in its widest sense—that is to say, both the ranges of Lasethi, to which this ancient name was applied by the Lyttians, and those of Siteia, in the extreme east of the island, where it was equally located by the Proesians and their neighbors.

HAGIOS GEORGIOS.—“The district to which I first devoted my attention, and to which I will confine this letter, was the range that forms the northern rampart of Lasethi, where, on a height known as Hagios Georgios, I found what seems to have been the principal civic centre of its upland plain. Here were more or less continuous walls of uncemented masonry and many foundations of primitive houses, while the fragments of pottery which strewed the ground showed that the settlement had lived into the archaic Greek period. About half-an-hour’s climb above this, near a windy gap, marked by some ruinous



windmills, is a knoll called Papoura, overlooking to the west the whole lowland district of Pedeada and what was once the civic territory of Lyttos. Here are abundant traces of a votive cult, which seems to have continued unbroken from early Mycenaean to late Hellenic times. The ground was strewn with fragments of terracotta figures, some of which, belonging to the fourth and fifth centuries B.C., had been recently discovered in the remains of a clay chest. From this spot, together with a simple, owl-like female, of terracotta—such as would have delighted Schliemann—I procured a bronze Mycenaean figure of a man with his arms folded over his breast, and some fragments of small clay reliefs, belonging to the archaic and transitional periods of Greek art, representing a type of Athena with a curiously crested head-gear and a *Kourotrophos* of Isis-like pose. Hard by was a Mycenaean tholos-tomb, turned into a shepherd's shelter. On the height above, called Koprana, about half-an-hour's climb above Papoura, I found the remains of a primeval akropolis. Its principal building consisted of two *megara* side by side, of huge blocks in rudely horizontal layers—one stone measuring two metres in length, 0.60 m. in height, and 0.80 m. in depth. Beyond the akropolis-height to the west rises a natural limestone tower—a kind of broken *aiguille*—called Korphê, overlooking the Omphalian plain and a large part of central Crete as far as Cape Dia. Here, on the cliff below, by putting the ear to a small crevice in the rock, may be heard the sound of subterranean waters, whence, in all probability, the inhabitants of this now waterless height drew their supply by means of an underground passage or *syrix* like that described by Tsountas at Mycenae. In the same way at Kastri, near Turloti—an early akropolis explored by me in the province of Siteia—a peasant, while excavating a cistern near the summit, came quite recently upon rock stairs descending deep into the ground, and doubtless connected with the ancient water supply. A partly artificial cleft, between the limestone spur above mentioned and the upper platform of the akropolis-height, further indicated that there had been an exterior staircase cut in the precipitous northern flank of the mountain, affording access from that direction. In a kind of natural theatre on the southwestern side, enclosed between the rock bastions of Korphê and the main mass of Koprana, are traces of the supporting walls of terraces, and a whole group of beehive-tombs about six feet high internally, some of which I excavated. They had evidently been robbed in ancient times; but I was able to establish the existence of clay chests, or *λάρνακες*, containing the bones of the deceased, such as have been found in Mycenaean interments in many parts of Crete, besides *pithoi* and other vessels of typical forms. Fragments of more primitive pottery, like that of the Second City of



Troy, and an early three-sidéd seal from the akropolis show that the beginnings of this settlement go back to pre-Mycenaean times.

CYCLOPEAN TOWN OF CASTLES.—“At a spot called Omalès, about three hours distant from the above on a northern spur of Mt. Selena, I heard of other ancient ruins, which, like many others throughout the island, are known to the Romaic population as *ῥτὰ Ἑλληνικά*—‘the heathen’ remains. A difficult path along limestone steeps brought me to the spot; and here, in a wilderness of rock, beneath an ilex wood, where the Cretan wild-goat is still occasionally seen, was one of the most interesting primitive settlements that it has ever been my fortune to explore. It might be described as a ‘town of castles.’ The whole consists of a group of ‘Cyclopean’ strongholds, all within hail of one another, each of which, built on its own rock-knoll, with its walled enclosure approached by a fortified ramp, and its inner passages and divisions, might be described as an akropolis in miniature.

“Of these I had time to explore six; but I heard of others not far off. The largest of these *phrouria*—perhaps the ‘mother’ stronghold of the settlement—known as Monasteraki, from a ruined Byzantine church built in one of its chambers, was of very massive polygonal blocks, probably belonging to the more primitive ‘Aegean’ period; in other cases the construction showed a rude approach to horizontal layers, and was more distinctively “Mycenaean.” One of the *phrouria* belonging to this latter class possessed a feature of exceptional interest. To the left of the entrance ramp, the outer wall of the stronghold bulged out in a semicircular form; and on the external face of this were small openings which proved to be the *dromoi* of beehive tombs within. The same phenomenon was observable on the northeastern wall; and here marauders had thrown out the contents of a ruined tholos within, consisting of red pottery of rustic Mycenaean type, like much of that of Koprana. This system of ‘intra-mural’ interment in its most literal sense—of which I was afterwards to find other examples in Eastern Crete—is of the highest interest, and the parallel of the tombs within the semicircular bay of wall and the akropolis graves of Mycenae cannot be overlooked. It seems probable that the Spartan practice of burial within the city was rooted in a widely spread Mycenaean usage, of which we here see a very rudimentary version. For the ‘Town of Castles’ itself—this primitive *συννοικισμός* in fortified dwellings, isolated, yet holding together—one is tempted to seek a humbler comparison in the groups of detached tower-houses that form the villages of Upper Albania.

TSERMIADO: MYCENAEAN AND AEGEAN REMAINS.—“Resuming my investigations on the northern borders of the upland plain of Lasethi, I found near the village of Tsermiado slight traces of an ancient akro-

polis on a table-headed height called Kastéli, below which, at a spot known, from a curious conglomerate formation, as *Καβαλλάρες βόλakes* ('the riding stones'), fragments of a large Mycenaean *pithos* which had served as an ossuary. It had been found intact, with several skulls inside—probably within the remains of a *tholos*—but both tomb, jar, and contents had been forthwith broken up. On a cliff above this, at a spot called Trapeza, I was pointed out a cave where bones and pottery were also said to be found. With the aid of some of the villagers I accordingly made an exploratory excavation. We dug in two places in the lower of two stalagmitic chambers, which was not more than 12 feet in diameter. The floor here and throughout the cave was strewn with human bones and fragments of pottery—the result of earlier 'tumultuary' grubbing on the part of the peasants. My dig produced many similar relics, the pottery mostly of primitive 'Aegean' *bucchero*, though one fragment of a late-Greek cup with metallic lustre was also brought to light. More interesting were some steatite beads and pieces of gold ornaments, including a gold tube and two leaf-shaped pendants of Mycenaean date, together with part of a miniature votive double axe, of a type identical with those found both in the Dictæan and Idaean caves of Zeus.

APHENDI CHRISTOS.—"On a peak which rises above the southern margin of the plain below the main summit of Lasethi, but known like it by the name of *Aphendi Christos*, I heard of the discovery not long since of an apparently votive deposit of bronze weapons, described as similar to those found in such quantities in the Cave of Psychrò (*Diktaion Antron*). . . . The highest summit of the more easterly range of Dikta, in which lay the temple of the Diktæan Zeus, also bears the name of *Aphendi Vouno*. Under the same guise the old sanctity of the spot has been prolonged on Mount Jukta, where tradition placed 'the tomb of Zeus.' Here, within a massive *temenos* formed of roughly horizontal blocks, a steep—strewn with remains of small vessels that seem to attest the continual flow of votaries from Mycenaean to Roman times—leads to the now hardly distinguishable foundations of what may have been a holy sepulchre of remote antiquity. A little further on the ridge, outside the heathen enclosure, is perched a small church, here, too, dedicated to the *Aphendi Christos*.

GOULAS: MYCENAEAN FORTIFIED ROAD.—"From the upland plain of Lasethi I followed once more the traces of the Mycenaean fortified way (described in the *Academy*, June 1, 1895, p. 469) across the ranges to the east, discovering new *phrouria* near its track in the Katharo basin. This military way (as already noticed) binds the highlands of Western Dikta with the great primeval city of Goulàs, which, like Mycenæ itself, was the converging point of a prehistoric road-system. This

time I was able to trace along the early part of its course another road leading from the eastern gate of Goulàs towards its natural port, St. Nikolaos, the later *Λατὴ πρὸς Καμάρα*. This road, on entering the eastern outworks of Goulàs, follows the southern edge of the crater-like hollow that divides its two akropolises, and finally enters the northern of the two through a separate division of the same highly fortified quarter as the road from Lasethi.

"The traveller arriving from the port found himself in a subquadrangular enclosure, which apparently served as a kind of small *agora*, overlooked on the north by two square towers, between which the road seems to have ascended by a ramp to the upper steep of this citadel. On the southern side, this enclosure was flanked by a high terrace-wall of roughly horizontal structure, the uppermost layer of which projects so as to form a kind of parapet. This wall supports the emplacement of a *megaron* of superior construction, taken by Spratt—who confounded Goulàs with the ancient Olous (Elunda)—to be the temple of Britomartis. Above this, again, rises the southern akropolis-height, while below, to the east, is a crater-like hollow once occupied by a distinct quarter of the city.

"In the middle of the *Agora* itself, which thus forms the centre of civic interest, is a small oblong building with walls originally only breast-high, consisting of two tiers of large blocks, the upper of which shows externally a projecting border, which recalls on a smaller scale the parapet of the terrace-wall. The entrance of this small enclosure has mortised slabs for the insertion of jambs on either side, and must have consisted of a doorway higher than the walls themselves, and which may, therefore, have served some sacral purpose. In front of this is a large cistern or reservoir cut out of the rock, and originally, no doubt, like other cisterns of Goulàs, roofed in with the aid of limestone beams. Behind the building, about a dozen yards back, is a kind of stone-work recess or *exedra*.

"The appearance of this small low-walled building in so conspicuous a position, with the large reservoir in front of it, had greatly excited my curiosity during two previous visits to this site. Certain religious representations on some recently discovered rings and intaglios of Mycenaean date seem to throw fresh light on the matter. All these agree in exhibiting a votary or *adorante* before a hypaethral shrine containing one or more sacred trees—in some cases associated with 'baetyls' or pillars of stone, one of which, on a ring from Knôsos, stands in the doorway of the enclosure, and takes the characteristic shape of the Aphrodite of Paphos. In the low-walled hypaethral building of Goulàs, with its loftier doorway and adjacent tank, one is tempted to see a Mycenaean shrine of the same class—it may be, of



greater antiquity than the Cypriote sanctuary. But the subject of Goulàs and its remains is too extensive for this brief sketch of travel.

ANCIENT SETTLEMENTS AT GURNIA AND KASTRI.—“Following the north coast, past the Lyttian Minôa and Istron, I found, at a spot called Garnià, a prehistoric *polichna*, with remains of primitive houses adapted to later hovels, and traces of roads supported by Cyclopean masonry. Further along the coast, on a peak called Kastri, near Turloti, was an ancient settlement, with walls and houses of smaller (and uncemented) stones than the usual Mycenaean, and which, from the abundant fragments of *pitthoi*, with reliefs in a style approaching the proto-Corinthian, probably for the most part owed its construction to the eighth century, B.C. One of these reliefs showed an interesting figure of a Centaur brandishing a palm-tree, with another palm in front of him. Of the subterranean staircase here I have already spoken, and a recently discovered tholos-tomb and Mycenaean gem showed that the beginnings at least of the settlement dated from a more remote period. The engraved gem is of good work, and represents a ‘Mycenaean’ man, clad in a loincloth, who has lassoed a large animal with ram-like horns, which he drags down with the aid of a dog.

VALLEY OF ZYRO, A MYCENAEAN CENTRE.—“I will not here delay over the primeval and Hellenic remains of Eteia, Itanos, and Praisos, on which much new light has been thrown by the researches of the Italian archaeologist, Dr. Mariani. Among the limestone ranges between the site of Praisos and the Libyan Sea I attacked a more unexplored region. The upland valley of Zyro was evidently an important centre of Mycenaean habitation. At the southeast corner of the plain I found a group of prehistoric *phrouria*, on the Omalès plan, the best-preserved bearing the name Pyrgáles; and in a glen above, known from its two pools as *στὰ Λίμνια*, the same phenomenon repeated itself. One of the *phrouria* at this spot (called from a now non-existent wood *στὸ δάσος*) may best be described, like some others of the class, as an akropolis in embryo; and here was found an interesting jasper seal with pictographic script, already referred to as presenting some Hittite affinities.

“The way to the coast led through a stupendous rock-chasm, opening below a headland known as Kastri, the upper plateau of which was girt on its accessible sides by a wall of rough stones, while a tower of more carefully executed primitive masonry crowned its culminating point. On the lower part of the coast, to the east, lay the site of the Græco-Roman Ampelos, known, from the abundant fragments of pottery with which it is strewn, as Pharmakokephali, ‘Gallipot Head.’ Beyond, again, are earlier remains, foundations of primitive houses, and against the cliffs traces of troglodyte habitations. Parts of the cliff are fenced in with the remains of rough ‘Cyclopean’ walls, the



actual dwellings being artificial caves excavated in the rock-wall itself, and still used to shelter goats. But what was peculiarly interesting was to find, side by side with one of these, a *tholos*-tomb executed in the same manner. Here, too—as already noticed in the case of the *phrouria* at Omalès—the dead were provided with their dwelling-place within the walls as well as the living. The place is known as ὄτὸ κατζουνάκι τῆς σπήλαιος.

“Turning inland again, I entered a glen called Sirómadres, watered by a small stream of the same name, which was evidently the scene of an important ‘Mycenaean’ settlement. Foundations of *phrouria*, or small fortified houses, were scattered throughout the valley, and the heights were tiered with the walls of ancient cultivation-terraces. The centre of the settlement was a larger castle or small akropolis, at the highest point of which—nearest to the sea—were the remains of a small round tower. At the further end, perched on a high rock, was an oblong projecting bastion consisting of two towers, at the base of the larger of which I noticed a window-like opening with a massive lintel. On entering it I found that it gave access to a small beehive chamber. Here, too, as at Omalès, in constructing the fortress walls, future accommodation for the dead had been distinctly kept in view.

“The glen was traversed by the remains of a Mycenaean road, with its usual ‘Cyclopean’ supports, and at the point where the defile closed it was protected by a cross wall. The remains of habitations extended to the upper glen of Sphaka; and beyond this, at a place called Arnì, where the track debouches on the valley of Zakro, were the ruins of another prehistoric castle, now much destroyed. Above this, at Athropolítous, near Epano Zakro, I had already noticed an early akropolis during a previous journey; but fresh discoveries awaited me, in the shape of terracotta oxen and vases from the votive cave below. A two-headed animal was of interest, in its relation to the two-headed bronze figures of Greek and Italian deposits belonging to the Early Iron Age, but the associated oxen and a pipkin of characteristic Mycenaean type pointed here to an earlier date. From the same neighborhood I obtained some yet more primitive relics, in the shape of a stone celt and chisel—the latter of haematite—a favorite material among the Neolithic inhabitants of Crete. The old name of ἀστροπέλεκυς is still applied here to these prehistoric implements.

“Traces of another Mycenaean way are to be seen traversing the high limestone ranges that separate the valley of Zakro and Zyro, and remains of another early settlement at Skalià. Further to the east opens the upland plain of Katalioni, in the centre of which I noticed an isolated hill known as St. Stavroménos, which seemed made for an early akropolis. Such, in fact, it proved to be, with remains of five

walls of rough polygonal blocks rising in terraces on its less declivitous sides, and of a group of buildings on its uppermost platform of a more careful and quasi-horizontal construction. The circuit walls were in places connected by cross walls.

MYCENAEAN GEMS.—“Throughout the inner valleys of this part of the Siteia Province—at one time, for the most part, included in the civic territory of Praisos—Mycenaeans gems are of specially frequent occurrence. Among those that I have collected marine types, such as dolphins and cuttlefish (in one case a crab), alternated with stags, wild goats, and lions. Handled high-spouted vases (metallic in form, and recalling the tribute vases of the Kefa on Egyptian monuments) were also common; and one gem obtained by me at Zyro during an earlier journey) belongs to a small but interesting class which show a close parallel in design to the relief of the Lyon Gate at Mycenae. It represents two lions heraldically opposed on either side of a column, the architectonic character of which is clearly marked by the round beam-ends above the capital. But though we are thus led back to a gable-group, the new evidence to which I have above alluded—attesting the widespread prevalence of pillar or ‘baetyl’ worship among the Mycenaeans—clothes the design with a deeply religious significance. The lions and griffins seen on either side of these gable-pillars, and the wild-goats which, on a Mycenaeans gem from Goulàs, take their place as supporters of a more palm-tree-like column, are precisely the animals found in closest association with the Mycenaeans divinities. So, too, on other gems of the period—one of them from the site of Kydonia—a male figure takes the place of the column between the two lions; and in the probably later group discovered by Prof. Ramsay, at Arslan Kaia, in Phrygia, a rude effigy of Cybelê occurs in the same position. The equation of column and divinity could not be more clearly indicated.

MYCENAEAN SETTLEMENT AT H. THEODOROS.—“The mountainous region that lies between the site of Praisos and the summit of the Apheni Vouno, the highest point of the Eastern Dikta, has hitherto borne little archaeological fruit. Two years since, indeed, I had seen some Mycenaeans vases and the remains of a clay sarcophagus of the hut-shaped class near the mill-stream that runs past the hamlet of Dromili, and had found some primitive foundations on a height above called Anginara. A renewed exploration of the neighborhood has now led to some more important results.

“At a spot called H. Theodôros a platform of rock juts out towards the stream, which once formed the akropolis of a considerable Mycenaeans settlement. At the extreme point were the remains of a round tower, which had apparently protected the entrance gate, and below

this a bastion of the wall seemed to have enclosed a *tholos*-tomb. The west side of the akropolis was protected by a natural cliff; but below this were walls again parallel with the stream, within which, according to the peasants, many tombs had been found. A zigzag staircase cut in the rock led down on this side to the stream, beyond which an ancient road led, past further 'Cyclopean' foundations, by a rocky incline, strewn with fragments of ancient pottery, to a cave, now built up as a cattle shelter, in which, according to the native account, many clay vessels had been found. Between this and the gorge of a tributary stream, that joins the other below the hamlet of Dromili, I noticed another Mycenaean road, running in a northeast direction, with supporting walls of rough masonry—in one place so conspicuous that I at first sight mistook it for the remains of another akropolis.

"At a point above the confluence of the streams were the remains of another early *phrourion* and an *ἀλώνιον* or threshing-floor, which, though partly patched up in later times, had every appearance of having owed its original construction to the same primeval hands. This is not the first time that I have noticed the juxtaposition of ancient threshing-floors of the kind with Mycenaean remains in Crete; and the better-constructed of these, with their double circle of roughly faced slabs set on end—the interspaces between the two rings being filled with earth or rubble—and with a narrow entrance opening on the central paved area, certainly present a singular resemblance in their general form to the circle above the shaft-graves at Mycenae—the so-called *agora* of Schliemann. Is it possible that, for purposes of concealment, a royal threshing-floor (which need never have been actually used) was in the later days of Mycenae constructed above the graves? Personal observation of the circle at Mycenae leads me to the conclusion that it had once been paved like the *ἀλώνια*, some of the paving-slabs being still *in situ* near the margin.

MYCENAEAN TOWNS AT PEFKO, GRIAS, AND STRAVODOXARI.—"Traversing a watershed to the west, I found myself successively in the village basins of Pefko and Griass, in both of which Mycenaean gems are found. Beyond the latter was an isolated height, with foundations of a primitive castle; and beyond, again, in the magnificent defile of Stravodoxari, a better preserved *phrourion*. Stravodoxari itself, which from the beauty of its position may be described as the 'Pearl of Dikta,' appears to occupy the site of a Mycenaean town. On the way between this village and the sea, the path leads under a waterfall pouring over an overhanging cliff, to whose clefts cling fig-trees—the sacred trees, *par excellence*, of Mycenaean Crete.

HIERAPYTNA.—"The abiding sanctity of the spot is attested by a little church stowed away at the foot of the cliff, and half hidden by



the cascade; but the 'Sacred Rock' for which I was bound—Hierapytna, the later Greek Hierapetra, now Girapetra—was still three hours distant. It may be observed that *petra* in the latter form of this name seems to be merely the classical Greek translation of the earlier *pydna* (a name common to Crete, Macedonia, and the Troad), being applied, as Strabo informs us, to a *λόφος* of the Trojan Ida. It is hard, however, to recognize any prominent natural feature in the low-lying position of Girapetra and its vast ruin-field of Roman date. The neighboring hold of Larisa—a name that leads us into the same region of comparisons—later merged in Hierapytna, and which gave its name to the surrounding plain, is more easily recognisable. It cannot well be other than the height about half-an-hour distant inland from Girapetra, now occupied by the village of Kedrie, a rich storehouse of Mycenaean relics. Among other objects found on this site besides lentoid gems and a beautiful 'pictographic' seal of red cornelian, were the contents of a Mycenaean tomb, among which was a painted double bowl of an altogether unknown type.

OLEROS=MESELERI.—"A succession of primitive *phrouria* along the route which leads from Girapetra to Meseleri (the ancient Oleros) shows the great antiquity of this line of communication between the southern and northern coast, which it reaches near the site of Minoa. From the ruins of Oleros, which are of Roman date, my own course led me west along the watershed, with a view of both seas, and thus, by the sequestered glen of H. Nikolaos (where again were foundations of 'Cyclopean' houses), to the deep valley of Kalamafka. Here the sight of some recently found Mycenaean vases led me to explore a rocky peak (known as Kastelo), which towers above the village. It proved to be a primeval akropolis, or peak-castle, which, however, being defended on three sides by precipitous cliff, needed little artificial fortification. There was, nevertheless, one stupendous fragment of primitive masonry barring a gap in the rock ramparts; and, judging from several early relics brought me from the site—including a primitive steatite seal with quasi-linear characters, and a bronze figure, cornelian gem, and gold pendant of Mycenaean date—this seems to be a prolific find-spot for early remains. Near the summit of this limestone stronghold was a small opening in the rock, formerly closed by a door of carved Byzantine wood-work, leading down to a cave-chapel, of which the altar alone was artificial—dedicated to the Holy Cross, the successor, may be, of some earlier an-iconic object of worship.

PALAIKESTRO.—"About half an hour below the peak of Kalamafka, on a rocky ridge overlooking the stream, are the remains of another akropolis called Palaiokastro, the upper area of which is strewn with the remains of early pottery, among which I noticed a fragment of



a clay sarcophagus with part of a dolphin painted on it. The subject recurs on the lid of another sepulchral chest of the same kind found near Rethymno, and is well known on Mycenaean vases.

"From this site to the peak stronghold above Kalamafka the remains were practically continuous. At an intermediate vantage point, supplied by a promontory between the main valley and a side gully, was what may best be described as a third akropolis, barred at the point by a cross wall, but containing several distinct *phrouria*, or fortified enclosures, within one of which lay an architectural fragment of great interest. It was part of the upper extremity of a small fluted column (about 155 mill. in diameter) of grey Cretan marble, in one piece with part of the swell of its capital. Though in a mutilated condition, it presented features distinct from the Doric type. There was no trace of *ipávres* or encircling channels, and the rounded ends of the flutings slightly overlapped on to the spring of the *echinos*. The associations in which it lay, the parallelism of the latter feature with the *kymation* of the half-capital from the 'Grave of Atreus,' show that we have here an example of a Mycenaean fluted column, and also another and important link between the Mycenaean and Doric styles.

MALLA, SELAKONOS.—"The remains of ancient cultivated terraces, extending high up the mountains on either side far beyond the limits of any later husbandry, bear additional witness to the comparative populousness of this Cretan region in prehistoric times. Crossing the range westward, I descended into the valley of Malles, preserving the name of the ancient Malla, the actual site of which (fixed by an inscription discovered here by Prof. Halbherr) lies in a rocky ravine near the village of Christos. Such remains as are now visible date mostly from Mycenaean times, and more isolated 'Cyclopean' *phrouria* abound in the neighboring heights. Above, nearer the heart of Lasethi, is a spot called Selakonos, where votive double-axes and other bronze weapons are frequently brought to light. Lower down the valley a surprise awaited me, curiously illustrative of the imperfect information possessed by the outside world regarding Cretan geography. The valley which, according to Spratt's map, runs continuously to the sea, suddenly draws in—near the rich deposit of soapstone described in a preceding letter—and the Sarakina stream disappears in a swallow-hole, to reëmerge on the other side of a cross-range that blocks the further course of the valley.

ARVI.—"At Arvi—the ancient scene of the cult of Zeus Arbios—further along the southern coast, was a still more striking natural phenomenon. This sequestered glen is apparently quite cut off by a limestone range from the inland basin of Amira, with its abundant springs. The main stream, however, which represents the collected

waters of Amira, reappeared hurrying towards the sea; and on approaching the small rock-set monastery, which maintains the sacred traditions of the spot, the mystery was explained by the sight of a marvellously narrow cleft, not more than ten feet wide, cutting sheer through the mountain wall, along the bottom of which the stream passed almost on a level. The truly miraculous aspect of the chasm well explains the ancient sanctity of the spot. On a height above, to the east of the cleft, are the remains of a prehistoric hold, while below numerous remains of ancient interments and other traces of early habitation have been found. Steatite vases occur, some of very primitive type, and going back to XII-dynasty Egyptian models; while a small square tablet of this material, with four feet and a single raised cup in the centre, recently brought to light here, affords a close parallel to the inscribed 'Table of Offerings' from the Diktaean cave. Among other minor relics derived from a tomb were fragments of a Mycenaean bronze-sword, and beads of amethyst, yellow crystal, and amber, an evidence of early commerce with the North.

**KERATON.**—"Near the sea are some slight ruins of a Graeco-Roman settlement, a sepulchral inscription from which I copied; and there, too, was found the sarcophagus with a Dionysiac progress now at Cambridge. Further west, again, the rock horn of Keraton rises to a height of about 2,000 feet. On three sides it is defended by precipitous cliffs; but the northern steep, made comparatively accessible by an abutting ridge, was terraced by several lines of primitive walls, of which not more than the lower courses remain. The 'Cyclopean' foundations extended to the rock platform which forms the summit of the peak, where are also to be seen the better preserved ruins of a medieval watch-tower, still known as Viglè; this, indeed, had been already noted by earlier travellers, who, however, had curiously overlooked the primitive and more extensive remains. Of Hellenic relics—at least of the historical period—I could find no trace; but the abundant fragments of early pottery that strewed the steep, some of them as usual belonging to painted *larnakes* or sepulchral chests, showed that this had been a considerable Mycenaean settlement. That a town should ever have been planted on this limestone steep, the immediate surroundings of which consist of a wilderness of bare schistose hills, is only explained by the commanding position. The view from the summit platform is magnificent, embracing the whole southern coast of Crete from the headlands near Girapetra to the ranges of Sudzuro and the offshoots of Ida, while below is the mouth of the largest of the Cretan rivers, the Anapodhari.

**PRIANSOS.**—"The neighboring remains of Viano, the ancient Bienos, in its well-watered basin, are better known. It was here that ancient

tradition located the struggle of Arês with Otos and Ephialtes. Commanding the lower course of the Anapodhari to the west is the height of Kastelli, the Venetian Castel Belvedere, with remains of a considerable Byzantine castle. Within are two small churches with frescoes still clinging to their walls, and earlier foundations of uncemented masonry, but of smaller blocks than those usual in the prehistoric period. A dedication to Artemis that I copied, and other known sepulchral inscriptions, attest Hellenic occupation of the site, and some fragments of early painted pottery show that the settlement at least goes back to the Geometrical period of Cretan art. This is possibly—as has been suggested—the site of Priansos, the maritime relations of which would be sufficiently explained by a harbor-town in Sudzuro.

LEGORTINO.—SITE OF A MYCENAEAN TOWN.—“Rumors of beehive tombs led me to the Mohammedan village of Legortino, on a peninsular-height to the north of the Anapodhari, which proved to lie on the site of a considerable Mycenaean town, with remains of circuit and cross walls and other foundations extending to the neighboring hills. The comparatively late character of some of the masonry, a few fragments of Græco-Roman sculpture, and a Corinthian capital in a ruined Byzantine church show that the settlement continued into classical times. But the *tholoi* with their entrance-passages or *dromoi* excavated in the indurated clay of the hillside were, as their contents showed, of good Mycenaean period.

EGYPTIAN MOTIVES IN CRETAN-MYCENAEAN ART.—“Among other interesting relics several perfect *larnakes* had been obtained from these *tholoi*, one of which was of interest from its painted designs. The oblong chest itself was adorned with irregular network pattern, while the lid showed a succession of waterfowl, executed in a rustic style of art. One of these holds a worm in its beak, while another is seen darting after a butterfly. A waterplant seen in front of one bird broadens out slightly to a flat top and suggests a degeneration of the Egyptian lotos; the butterfly is of conventional Egyptian form, and the motive of the duck pursuing it clearly betrays a reminiscence on the part of the local Cretan artist of a familiar incident of the xviii-dynasty Nile pieces. There can be little doubt that a whole series of riverside motives that appear in Mycenaean art are due to the same Egyptian source. I have already ventured to suggest a similar parentage for the waterfowls and plants on the *larnax* from Anoja Messaritika, published by Prof. Halbherr, and have traced the intrusion of the same elements on the well-known vase from Pitané in the Aeolid, where waterfowl, butterflies, with other incongruous animal forms, are introduced between the tentacles of an ‘Aegean’ sepia, which has given rise to the too ingenious ‘barnacle theory.’ In another form the



same Nile-bank cycle of designs may be traced in the spotted bulls and the lotus-like plants on a painted fragment from Mycenæ (*Myk. Vase*. 423). In other words, the same Nilotic origin, generally recognized in the case of the certain examples of Mycenaean metal-work, such as the dagger-blade with the duck-hunting ichneumons, must also be detected—often, it is true, much modified and blended with other elements—on the whole series of ceramic paintings. Among these, the designs on the *larnakes*, at any rate, reflect the local schools of Cretan art.

“This pictorial influence of XVIII-dynasty Egypt on the Mycenaean population of contemporary Crete finds its counterpart in the far-earlier borrowing from the same source, as seen in the spiral and other designs of the most primitive class of Cretan sealstones, and in the typical forms of steatite vessels, such as those found so abundantly in the neighborhood of Arvi, which take us back to the third millennium before our era and to the days of the XII dynasty. This accumulating evidence of early intercourse with the Nile Valley cannot certainly surprise the traveller fresh from exploring site after site of primeval cities which once looked forth from the southern spurs of Dikta far across the Libyan Sea, and whose roadsteads, given a favorable wind, are within forty hours’ sail of the Delta.”

## ITALY.

### Prehistoric and Classic Antiquities.

**ARICCIA.**—ANCIENT ROAD AND TOMB.—Half-way down the hill called MONTE PARDO, near the ancient Via Appia, in the basin of the valley which used to be the lake, there has been found a wall six metres long formed of large polygonal masses which served as sub-structure to the hill: parallel to it was another line of blocks. These lines have the same inclination as the Via Appia. There are two walls running at right angles with them and also a subterranean passage and a canal to carry off water.<sup>1</sup> Further up the hill at a distance of twenty-four metres was a superb monumental tomb. It rested on a magnificent Doric basement of Alban stone, and was in a good state of preservation. This base measures 5.10 m. on one side and 5.40 m. on the other, and the lower course on each side of the base is formed of but one immense block of stone. There were found a number of rectangular fragments belonging to the tomb; a block with a frieze in relief and festoons of flowers; a piece of Doric architrave with triglyphs and metopes; a part of a lion. A side-road was found which led from the Via Appia to the monument.—NS, 1895, p. 82.

<sup>1</sup> It would seem as if this were part of a *pagus* or villa built near the ancient road such as one finds throughout Latium, especially in the Alban and Volscian hills.



**CASTELLUCCIO.**—ETRUSCAN AND ITALIC SETTLEMENT.—In the commune of Pienza near the southern border of the territory of Siena, excavations have been carried on by Comm. Mieli on a height called CASA AL VENTO, which was the site of an Etruscan castle or town formerly surrounded by walls. Comm. Gamurrini had already mentioned it in the *Scavi* for 1890 (p. 310), showing it to be probable that this hill had in the middle ages the primitive name of TOLLE. The recent excavations brought to light two large wells, showing that after the destruction of this town (which probably took place during the civil wars of Marius and Sulla) a Roman village was established here in imperial times, as was the case in so many other places throughout Italy. Primitive grottoes have been found on the high banks of the torrent called GUPO which runs to the west of CASA AL VENTO. These grottoes are in several rows and face the rising of the sun. Only two were explored and in them were found neolithic objects such as knives, scrapers, arrows, a saw, and a hatchet of diorite. On the same eastern side is a grotto called POCCIE LATTAIE within which there are stalactites of peculiar form which have given rise to the tradition that the water which drops from them assists the giving of milk. This peculiar tradition would seem to be connected with the name of the neighboring castle called γάλακτος Galatrona, perhaps from the Greek root γάλα. Near the grotto, at a place called PIEVINA, from an ancient church now destroyed, there have been found urns and architectural remains which seem to show that there was here a small temple probably dedicated to Juno or Ceres and connected with very early worship in the grotto. The grotto in which the prehistoric implements were found represented the humble and primitive condition of the Italic tribes subject to the new-coming conquerors who, having occupied the neighboring heights, fortified them with walls. On the arrival of the Etruscans they preserved the Italic name of TOLLE, and substituted, for the primitive defenses of earth and pebbles, squared stones; placing two city-gates along the line of the main axis of the fortress.

Within two hundred metres east of the CASA AL VENTO there have been discovered some tombs with cinerary urns and with bronzes of the Italic period of the sixth or seventh centuries B. C. There are many traces of the continuation of this necropolis with well-tombs, but the greater part of it has been destroyed during recent years. If the Italic station was at Tolle the Etruscan station must have been on another site which allowed of a greater development of the city to correspond to the size of the necropolis which extends from the place called Castelluccio for more than a kilometre up to the Foci and then up the opposite hill toward the region of Chiusi along the line of a very ancient road. The tombs discovered up to the present show that

this city flourished during at least four centuries, from the sixth to the first B.C. It seems probable that the hill called ADREANA was the real site of this Etruscan town, although no sign of it remains on the hill. The position, however, so commanding, so central, seems to make it more than probable.

The first well found was three metres in diameter and eleven metres deep. The second had the same diameter but was very much deeper. The objects found in them were few and of different periods: the most interesting was that of a colossal head of sandstone which appears to be that of one of the Dioscuri and to belong to the late Etruscan or, as it should be termed, the Romano-Campanian art of the third and second centuries B.C. There were other architectural fragments which seem to indicate the presence of a small temple. There were quite a number of fragments of mosaic-pavements and of wall-decorations which apparently belonged to a villa of the Roman period. A peculiar vase was found with five lines of regularly arranged holes to which corresponded on the inside projecting bands placed underneath the holes. At the second row from the top are two concave handles which correspond to drinking cups on the inside. This peculiar vase must then have been for the fattening of birds and animals such as the *glires* of which the Romans were very fond. There is a passage in Varro (*de R.R.* III, chap. 15) which describes how the *glires* are kept in these vases and fattened, and it also mentions that such vases were usually kept in villas.—*NS*, 1895, pp. 73-79.

**CUMAE.**—Mr. E. Stevens will resume his excavations at Cumae under the superintendence of the Italian Department of Antiquities. This campaign will be devoted to the exploration of the more ancient part of the necropolis, whence some more light is expected on the problem of both the origin and the epoch of the first Hellenic colonization of this place.—*Athen.*, May 16, '96.

All hope of results from the excavations of this season at Cumae, in Italy, has vanished. That part of the necropolis to which Mr. Stevens's work had been directed was evidently plundered, probably by people of the third to the first century B.C., who, in order to bury their dead at a greater depth, ruined or destroyed the old Cumæan tombs.—*Athen.*, Aug. 8, '96.

**MONTELEONE DI CALABRIA.**—GREEK GOLD-WORK OF IV CENTURY B.C.—The Department of Greek and Roman Antiquities British Museum, has been exceptionally fortunate in acquiring a group of personal ornaments in gold, the chief of which is a lovely diadem, the crest or upper portion being most elaborately and delicately decorated with scrolls, rosettes, and a demi-figure, and the whole incrustated in filigree of the same metal upon the ground, while the lower portion,

forming a band above the brow of the wearer, is enriched with fine parallel lines most beautifully designed and raised on the surface of the metal. Each end of this band is formed into a ring or loop to receive one end of the fillet, probably of silk, which, passing through the wearer's hair, secured the ornament to her head. It is Greek work and dates from the fourth century B.C. It was found at Sta. Eufemia del Golfo, in the vicinity of Monteleone di Calabria. By the same skilful hand is a pendant having on one side a Cupid slightly embossed and set within a frame of the most exquisite filigree. In addition to this the department has obtained several oblong plates of gold, measuring about four inches by one and a half inches, enriched with lines, forming on each a sort of encadrement in *repoussé*, and having, at each end of each plate, a kind of loop or eye, by means of which it seems to have been attached to a lady's girdle. These plates are now flattened, but certain crease-like ridges on their faces suggest to us that they were originally convex to the fronts. Besides the above the visitor will find a delicately-wrought and elegant chain of gold, in a sort of cable pattern, with a loop at one end, and, at the other end, several smaller chains; ornaments, probably the heads of pins, and shaped into human figures and busts; as well as pendants, and various minor articles; all of gold.—*Athen.*, June 27, '96.

**NEMI.**—DISCOVERY OF ROMAN SHIPS IN THE LAKE.—A discovery during 1895 which made a great sensation throughout Italy, was that of the famous Roman vessels which had been sunk for so many centuries at the bottom of Lake Nemi, the existence of which has been known or suspected ever since the fifteenth century, notwithstanding many sceptics (*cf.* p. 273). A history of the events which preceded and led up to the latest investigations is extremely interesting. In the first place, it is probable that for centuries before the Renaissance there were local traditions in regard to the vessel or vessels at the bottom of the lake; traditions which were kept alive by occasional objects thrown up on the surface or pried off by the fishermen's nets. But the first scientific attempt to investigate the truth of the legend was made under the direction of the famous architect of the Renaissance, Leon Battista Alberti, in 1446. In this year Cardinal Prospero Colonna heard from the inhabitants of Nemi that there were at that spot two sunken vessels in fairly good condition, although pieces could be brought away by the fishermen's nets, which were often caught in them, and by ropes which were purposely let down to draw them up. It became the Cardinal's wish to raise the vessels bodily, and he called for this purpose on Leon Battista Alberti. This architect bound together many rows of empty barrels, upon which he built rafts, on which were placed divers' machines. He brought from Genoa divers to investigate



the size, position and condition of the vessels and to fasten to them iron hooks. The attempt to raise one of the vessels by the prow ended disastrously, but although the vessel broke, the prow itself was brought to the surface and taken to Rome, and a description of it is given in Mancini's *Life of Alberti*. According to this writer, the inscriptions on the lead pipes that were found show that the vessel belonged to the time of Tiberius. Alberti himself, however, attributed the vessel to Trajan. Great confusion was made by conflicting statements in regard to what had been found; for example, there is a passage in the *Memoirs of Pope Pius II*, who died in 1464, and who had gone to examine the objects discovered, which distinctly contradicts passages in Biondo, who died in 1463, and who also appears to have been present at the operations. Especially absurd is the discussion of the house or palace said to have been seen, built upon the deck of the vessel and described by Pius II. Another writer, Ligorio, increases the confusion by asserting that what was found was not a vessel or two vessels, but part of a villa built by Caligula on the borders of the lake. He even goes so far as to describe the construction of this villa with great care, and invents long descriptions referring to it. However, the second attempt to raise the vessel or vessels was made in 1535, when the well-known architect, De Marchi, together with a certain William of Lorraine, descended into the lake by means of an apparatus invented by the latter. De Marchi gives an account of his examination in his *Architectura Militare*, in book II, ch. 82. But this careful description was obscured and made suspicious by the version of it given by a French writer, Brotier, who enlarged upon it instead of translating it, and imagined a most magnificent palace on the deck, decorated with gold and other metals, while the pavement was covered with mosaics. A third futile attempt to raise the vessel took place in 1837, by Annesio Fusconi, who employed for the purpose a large raft. He succeeded in bringing up a great many objects and parts of the vessel near the banks, and it was his intention to get it up in pieces, but this piece of vandalism—for it cannot be regarded as anything else—was partially prevented by the theft of the apparatus during a suspension of work, and this prevented its renewal. The objects which were then brought to the surface were preserved; a part was purchased for the Vatican Museum and another part became the property of Fusconi himself, and was preserved in one of the palaces of Prince Torlonia.

The objects then purchased for the Vatican Museum were the following: (1) the metal capital of a column; (2) two circles for a pavement, one of oriental porphyry and the other of serpentine; (3) a slab of terracotta with an iron grating; (4) ditto; (5) fragment of a



grate with the inscription *Tib. Caesar*; (6) a beam fourteen palms long, with fourteen copper nails with gilt heads; (7) other copper and iron nails; (8) two terracotta tubes for water conduits; (9) two beams of larch, fastened together by large iron nails, measuring seventy-four palms long, two palms wide and fourteen inches thick. Other objects besides these were found by Fusconi; among them forty tablets of terracotta, which were used by Prince Torlonia to form a pavement in a study; fragments of marbles and different kinds of fine woods which were used for decorative purposes.

Notwithstanding these discoveries, Nibby, in his *Analisi*, scouts the idea that what had been found was a vessel either of Tiberius or Trajan, and asserts, without a shadow of hesitation, that what had been found was part of the foundations of a structure which he identifies with the villa that Suetonius describes as having been built by Caesar on the borders of the lake, and as having been destroyed by him even before it was finished. This assertion he supports by the alleged discovery of an iron grate with the inscription CAESAR. Now there appears to be no foundation for the existence of any such inscription.

All doubts, however, as to the character of the objects under water have been brought to an end by the recent investigations. Signor Eliseo Borghi made a contract with the Orsini family, to whom Lake Nemi and its neighborhood belong, for excavations both on the borders of the lake and in the lake itself. Almost immediately a certain number of objects came to light, and the attention of the Ministry having been called to the discoveries, they were immediately placed under the strictest supervision. The discoveries took place especially during the month of October, and consisted principally of superb bronzes. The first of these bronzes to be found evidently served originally as the top of a hitching-post on a pier, and was decorated with a lion-head holding in its teeth a ring. Then came the discovery of a wolf-head in bronze larger than life-size, which formed the casing of the end of a rectangular beam. A second wolf-head soon came to light, and then a beautiful head of Medusa—both of which served for the same purpose, that is, the covering of the end of a beam. They are of the finest workmanship and belong to the Græco-Roman art of the first century. Shortly afterward pieces of the structure and remnants of the deck came to light. First a beautiful *transenna clathrata* cast in bronze; then a bronze arch-frame; then a quantity of cubes of glass-paste and slabs of porphyry and serpentine cut extremely thin, which must have been used in a pavement of mosaic in *opus sectile* of marvelous execution. This pavement must have been more beautiful than that attributed to the palace of Caligula on the Palatine, because, while in the latter only

marbles were used, in the pavement of this vessel glass-paste was mingled with the marbles. There also came to light a plate of copper with raised edges, which appears to have been used as the foundation of the mosaic ornament, showing that the pavement upon the deck was upon a metal foundation. There were then found two lion-heads holding rings, which also served as beam ends about double the width of those ending in wolf-heads. There now began to come up from the vessel parts of the wooden structure.

Up to the present there had been no proof that the object under the water was a vessel rather than a raft. The theory of the raft had been at first adopted by Comm. Barnabei, but he found it necessary to change his opinion from the evidence of the wood-work, which very soon clearly pointed to the use of curved forms in the structure. Parts of the hull and the prow were found, and it was made possible, by an examination of the pieces of wood-work, to reconstruct the position of the bronze pilasters and the other parts of the decoration of the deck. At this point in Comm. Barnabei's report he quotes in full the evidence given by the architect Francesco di Marchi of his own study of the vessel. This evidence is important, because until this time Di Marchi was the only man who had studied the vessel under the water. In the whole of this account there is no doubt expressed that this vessel was not in every sense of the word a vessel with a keel. The fact had been doubted until the present investigations. In its present condition the vessel, in so far as it is above the surface of the bottom of the lake, is rotten, formless, and is best preserved where it is imbedded. It is quite decidedly inclined, as its depth is seven metres at the poop and about fourteen metres at the prow. According to the diver the prow ends in a curved line, while the line of the poop is straight. It measures more than sixty metres in length and more than eighteen in width, and is turned with its prow toward the lake. Following an ingenious suggestion, floats were attached to the outlines of the vessel below, and by means of them the exact form of the vessel was shown upon the surface of the water. In the illustration of the vessel given in figure 19 of the *Scavi*, we see it moored to a double dock on both sides, the bronze beam-heads projecting on long beams over the edge of the vessel and serving with their rings to attach the vessel by chains to the dock-piers, which are surrounded by lion-headed bronze beam-ends like the first one mentioned.

The diver found that the vessel is immersed in three strata: the lower is of sand, forming the primitive bed of the lake, and this section is in a state of perfect preservation; the middle section is in a stratum of mud and is very much ruined; of the upper part, which

is in the water, the wood-work is almost entirely decayed, and only the metal and mosaic-work are preserved. This explains the fact that so little wood was preserved in connection with the beam-ends. According to the diver, the lower hull of the vessel is in such condition that it could be brought to the surface, and he even pledged himself to undertake the enterprise if means were placed at his disposal. He estimated the expense to be about thirty thousand lire. Views of the form of the vessel, as given by the floats, are reproduced in the report.

There are some circumstances which may partly explain the error into which Nibby fell when he considered the objects which had been found to be part of the foundations of a villa. It seems evident that a small dock was built out from the border of the lake, in which this vessel could ride, being chained on both sides, as it is supposed to be in the drawing of figure 19 of the *Scavi*. Parts of the substructure of this dock have evidently been found in the past, and may have led to Nibby's conception. In fact an examination of the store-houses of the Vatican Museum disclosed the existence of a number of objects, especially beams, which were found by Fusconi in the investigations to which we refer above. Here there are beams which evidently belonged to a dock; the only difficulty is that it now appears that Fusconi's investigations were at a point on the lake quite different from that where this vessel lies. Of the existence of a dock there seems confirmation in several pieces of bronze tubes with lead lining used as water conduits. Two such fragments have been found recently with the inscription: C . CAESARIS . AVG GERMANICI. This inscription then gives us the name of the emperor Caligula and the date between 37 and 41 A. D. The same period is indicated by the stamped tiles also recently discovered.

*Discovery of a second vessel.*—On November 18 the diver left the first vessel and passed southward to discover whether a second vessel was submerged further out in the lake. On the 20th the diver reported the discovery of this vessel, which he said was very large but without traces of marbles, mosaics or bronzes. Soon, however, there was found a bronze beam-head with an outstretched human hand and forearm in high relief of exquisite workmanship. It was still fastened to a long piece of its beam. A great quantity of beams and other parts of the wood-work were drawn up, and also pieces of terracotta antefixes, of porphyry and other marbles. In fine, it became clear that this second vessel was constructed not only at the same time as the first, but in the same way and with approaching magnificence. It also is covered with cloth over which lead slabs are nailed; it also has a mosaic pavement and bronze tiles. It is probable that only the difficulty of



working at this second vessel (which is in so much deeper water) and the lateness of the season prevented further discoveries.

The Minister of Marine furnished, at this point, a skilled diver. This diver made an interesting report to the ministry of Marine, giving more exact measurements and descriptions of the form and structure. It appears that the second vessel in deep water is entirely buried in the bed of the lake for more than half its length, and is accessible only at the prow. What is visible measures from 30 to 40 met. in length. The preservation of the structure is so good as to make it possible to raise the vessel entire. This is also the case with regard to the first vessel, although it is not in so good a state of preservation and has been more torn to pieces by explorers.—BARNABEI and others in *Not. d. Scavi*, 1895, pp. 361–396; 461–474.

**NEW DISCOVERIES IN THE AREA OF THE TEMPLE OF DIANA.**—The most recent excavations during 1895 within the area of the temple of Diana at Nemi were made at the south corner of the area near the substructure toward the lake. Beyond the three brick walls which have already been mentioned, were found other walls perpendicular to the substructure of the sacred area forming rooms of rectangular shape which had been anciently despoiled of their architectural decoration and the revetment of their walls and pavements. A large lime-kiln with remains of ashes and charcoal, found a short way off, explains the use made of this decorative material after it had been carried off. These brick walls belong to restorations made at a late day, because originally the structure was of *opus reticulatum*. At about thirty metres from the substructure was found a large rectangular cistern whose pavements and walls were covered with *opus signinum*; it was 11.50 metres long; its west wall was decorated with four brick niches covered with mosaics of cubes of white marble and of glass-paste with shell-work.

**Votive Vases and other Marbles.**—At the end of May, work was again begun at the south side of the portico beginning with the chamber in which were found the statue of the Fundilii and the bust of Staia Quinta, of Aninius Rufus, etc. To the left of this chamber, looking toward the portico, three other chambers were discovered with reticulated walls, the under wall of which was formed by the main wall of the substructure itself. They are 6.10 metres long with a respective width of 6, 6.35, 5, and 6.40 metres. They were full of earth and no objects were found in them. Beyond them was a narrow passage about 2.85 metres wide and still partly covered by a vault at the end of which were found numerous marble sculptures. Many of these are broken and seem to have been thrown there as into a hiding place; but in the midst of them were eight large votive vases of considerable



interest and in a good state of preservation. They were all dedicated by a person named Chio according to inscriptions which on each vase read CHIO DD. The first of these vases (70 cm. high and 1.35 m. in circumference) is decorated across the middle with a band of meanders below which the body is covered with lines of bacellations. Above, the body of the vase ends in three animal-heads which recall the heads upon early Etruscan vases especially those from Chiusi. The cover is carved in the same piece as the vase. The second vase is the exact counterpart of the first. The third and fourth vases form a second pair of exactly the same design with slightly dissimilar dimensions. The fifth is of ovoidal form and in its present condition, with the top broken off, measures 65 centimetres; it must have had a long narrow neck to which two handles were attached which are also broken. The bacellations here are above instead of below the band of meanders, and the body of the vase is covered by a relief of two winged griffins devouring a stag, repeated on both sides. Two more vases of exactly the same form and design as the preceding were found, varying only in the subject of the reliefs: one of them represented two satyrs with arms extended over a krater of wine, squeezing grape juice against each other's faces, while the other is a race of children upon horses. In all these vases there is evident imitation of the exquisite silver vases with reliefs of the Alexandrian school. The eighth vase has no decoration. The only interesting marbles found besides these vases were: (1) a large marble head which probably belonged to a colossal statue of Diana; (2) the statue of a nude youth, headless and without legs and the left arm; part of the right arm remains attached to the chest in an attitude which shows that this is probably a replica of the Faun of Praxiteles playing on the double pipe. Of the other sculptures the majority were in too fragmentary a condition to be recognizable.

It is important to note that this small and narrow chamber corresponded to the axis of the sacred area; here was found an opening which placed the area in connection with other buildings which were dependencies of the temple. The vault of the portico with part of the wall of the substructure had fallen at an early time, and in the process of covering up by earth had broken.

*Inscription of Hadrian.*—In the middle and broken by the fall of the wall was found a marble slab which, being put together, gave the following honorary inscription to the emperor Hadrian:

IMP · CAESARI  
 DIVI · TRAIANI  
 PARTHICI · F · DIVI  
 NERVAE · NEPOTI  
 TRAIANO · HADRIANO  
 AVG · PONT · MAX · TRIB · POT · VI  
 COS · III  
 SENATVS · POPVLVSQVE  
 ARICINVS

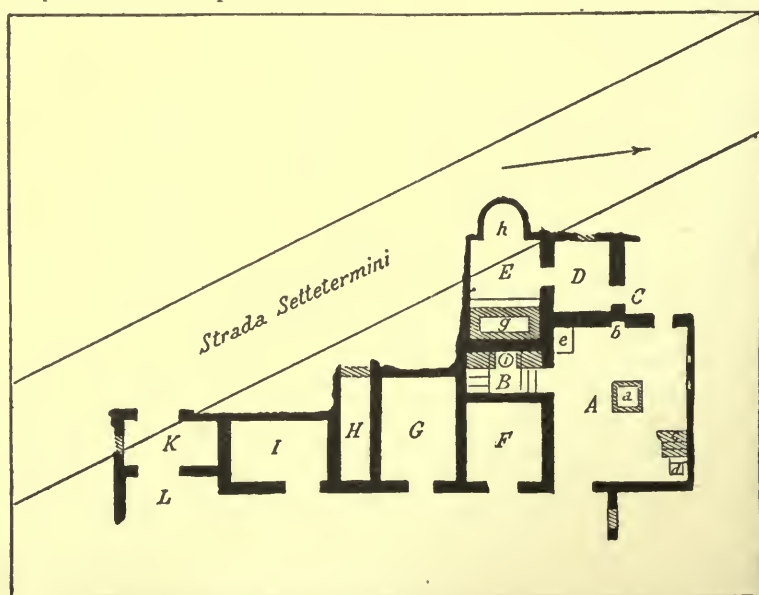
This inscription refers to the year 122 and was probably placed in gratitude by the inhabitants of Aricia on account of the restoration of the sanctuary by the emperor; for we know from another inscription (*CIL.* XIV. No. 2216) that in that very year, 122, the emperor Hadrian restored a part of the temple which had been built by one of the sons whom Phraates, King of the Parthians, had sent as hostage to Augustus in the year 421 U. C. or 13 B. C.

*Bronze Tiles.*—Among the bronzes discovered about ten years ago in the area of the temple were some pieces which have recently been purchased for the Roman museum; joined together they form the lower part of a tile of gilt-bronze, one of those which were used to cover the architrave of the façade of the *cella* of the temple. It is interesting to note that the ornamentation is the exact counterpart of that of similar terracotta tiles used on the façade of the temple found at Falerii and belonging to the fourth century B. C. Other fragments of this revetment of gilt-bronze tiles have been found sufficient to show that the temple had a frieze of gilt-bronze of the same type as the earlier terracotta friezes, and that this frieze must have been of extraordinary magnificence. We read in Pliny (*N.H.* XXXIII. 57) that the temple of Jupiter Capitolinus received an ornamentation of gilt-bronze tiles at the time of the famous restorations made there by Q. Lutatius Catulus. Now this took place between 78 and 60 B. C., and Pliny's text indicates that this use of gilt-bronze tiles in the Capitoline temple was the first of its kind, so that it is not likely that those of the temple of Diana at Nemi are earlier than the first century B. C.—*Not. d. Scavi*, 1895, pp. 424–35.

**POMPEII (NEAR).—BOSCOREALE.**—We have already mentioned more than once in the *JOURNAL* (x, 245–47; xi, 275–79) the famous discoveries made at Boscoreale near Pompeii, the most precious results of which were a series of silver vases which through the munificence of the Rothschilds were given to the Museum of the Louvre and will be very soon competently illustrated in the memoirs published by the *Académie des Inscriptions*. As I have heard that advantage was taken of the sale of these objects to insert with them and include in the sale

a number of vases that are suspected by Roman archæologists to be spurious, it would be well for the French archæologists to examine each vase with great care. I am glad to be able to announce that the interesting bronzes that were found at the same time, especially the two great bath-tubs, the tripod-table, five small vases (some of which have silver incrustations) and a bronze patera, as well as a beautiful vase of blue glass, have been purchased by Mr. Ayer for the *Field Columbian Museum* in Chicago. The bath-tubs are altogether the finest ever discovered, and the one with the lion-heads is a real work of art. All these bronzes had acquired a beautiful, rich and artistic patina.

The circumstances of the discovery are given in the *Scavi* for 1895 (pp. 207-15). The discovery took place in the property belonging to the De Prisco family at a place near Pisanella about three kilometres north of Pompeii. As a matter of fact, in 1876 excavations were made on the same spot but in a neighboring piece of property, so that the new excavations merely brought to light a new part of the Villa Rustica partly in the Pulzella property, partly in the De Prisco, and partly under the public road called Settetermini which leads to Boscoreale. These two excavations therefore, that of 1876 and that of 1895, complete one another. In the De Prisco family the structures most clearly recognised are those forming part of the baths of the villa, the most important discovery being the apparatus for heating water, which is in a perfect state of preservation.



BOSCOREALE.—PLAN OF BATHS AT THE VILLA RUSTICA.

Referring to the PLAN we will give the following description: *A* is the *culina*; here the centre of the floor marked *a*, with the raised border, was used as a fireplace; as is shown by the ashes and the discovery of the grate-iron and a tripod of iron. The construction is of *opus incertum* except the posts which are of alternate layers of bricks and of tufa. In the west wall is the usual niche (*b*), arched and of brick work; at the east end of the north wall is the little staircase (*c*) with three steps, at the bottom of which is a square vat (*d*), seventy centimetres deep; at the southwest corner is a water-tank (*e*) formed of a rectangular leaden receptacle ninety by seventy centimetres and seventy-five cm. high placed on a rest which raised it about one metre from the ground; toward the north end of the western wall there opens up an arched room connecting with the bath, and another arched room is seen to the south of the same wall; toward the south end of the east wall is a passage into a part of the building which has not yet been excavated, and in the south wall there is a passage connecting with the *præfurnium*, *B*, which is reached by descending five steps; and opposite these steps are three steps by which one reaches a stage set against the right wall against which is also placed the lead boiler (*f*) formed of two cylinders with circular base placed one over the other, the upper one being very much smaller. Their collective height is about two metres with a diameter of about fifty cm. This boiler was covered with a circular terracotta cover and rests upon a bronze plate which in its turn is sustained by a grating of iron bars resting upon a furnace built of masonry. In the furnace and through the wall against which it is placed is a cylindrical box of bronze thirty centimetres in diameter and sixty centimetres deep, which, while it is closed by its own bottom on the side next the furnace, has its mouth toward the usual arched passage which rises from the bottom of the basin of the boiler. It is therefore a monumental confirmation of the fact noted by Jacobi that this arched *specus* in the *alveus* of the boilers not only had a metal bottom as had been thought, but had all its sides covered with bronze so as to form a kind of boiler with the mouth of the *specus*. The connection between the tank in *A* and the lead boiler in *B* was effected by means of a system of lead pipes in the following manner: one pipe passed through the floor of the kitchen along the south wall and brought water into the tank; from the bottom of this tank passing through the dividing wall of the *præfurnium* came three other pipes; the central pipe, with a single cock, was for filling the boiler, and descended into it almost to the bottom; the upper pipe could, by means of two cocks, either carry cold water from the tank to some other place, or carry hot water from the boiler to some other place. Finally, the third pipe could carry into the *alveus* of the boiler either



the cold water from the tank or the hot water from the boiler. From the bottom of the latter there came another pipe with a bronze cock used to empty the boiler, and a similar office was performed for the tank in *A* by a pipe with a bronze cock running along the west side of the kitchen. From the arched passage on the west of the kitchen one passes into *C*, which has not yet been excavated but which was probably the *apoditarium* or the *frigidarium* or both. Then follows the *tepidarium*, *D*, with a revetment of *tegulae mammatae* on the walls, and with a pavement of white mosaic having in the centre a dolphin in black mosaic. It was covered with a flattened vault: the walls are of painted stucco. From the *tepidarium* one enters the *calidarium*, *E*; here along the left wall is a marble *alveus* (*g*) with its marble step, and on the right the *schola labri*, *h*: it was also paved with mosaic and was covered with a tunnel-vault made of rectangular terracotta tubes. Room *F* has an entrance surmounted by a small window, and its walls are decorated with a red ground on which are some *genre* pictures with birds, huntsmen hunting a stag, etc. In the passageway, *H*, was found a body near which were five denarii of the republican period and three imperial bronze coins. The rooms marked *K* and *L* were not completely cleared.

During the course of the excavation of the rooms a great many objects came to light, but only a part of them were ever brought to the cognizance of the government-inspectors, and they are consequently not noticed in the report in the *Scavi*. I have myself seen quite a number of interesting objects in different hands in Rome which are reported to have come from these excavations. Some of the silver vases which went to Paris are slightly referred to in this report. On the other hand, it mentions in detail twenty-one imperial *aurei* of Tiberius, Claudius, Nero, Vitellius, Vespasian, Titus and Domitian. Among the artistic pieces of silver it mentions a family-bust recalling, in the arrangement of the hair, portraits of Agrippina the Elder; a beautiful silver plate with the bust of a bacchante in high relief in the centre; a silver shell; and a bronze mirror covered with silver-plate.

**ROME.**—At the sitting of the *Accademia dei Lincei*, of April 26, 1896, Signor LANCIANI announced the discovery of a well in the precincts of the *Capitolium*, contemporaneous with the first construction of the temple of Jupiter Optimus Maximus. It would seem to be a descending gallery to the *favissae* of the temple, rather than anything connected with hydraulics. A scientific exploration of this well will be immediately begun.

At the sitting of the *Accademia dei Lincei* of June 21, 1896, Signor LANCIANI spoke of a document, dated the 23 of July, 1565, which referred to the removal of two columns of *verde antico* from the church

of the SS. *Quattro Coronati* on the Celian by Cardinal Francesco Gonzaga in order to use them in completing the north front of the arch called *di Portogallo*.—*RAL*, 1896, pp. 221, 276.

**SANTA MARINELLA.**—IMPORTANT ROMAN SCULPTURES.—East of the little promontory on which rises the castle of Santa Marinella in the neighborhond of Civitavecchia, there came to light in May, 1895, the ruins of a Roman villa of the first or second century of the empire. That it was of great extent and of rich decoration is proved by the architectural fragments, the stuccoes, and the marble sculptures which were found among its ruins. The sculptures were found to have been purposely broken, and in the ruins were found traces of fierce fire. In one chamber, in the centre of which was a tank, were found fragments belonging to marble statues which were thrown there pell-mell, with the intention of either hiding them or turning them to lime. Many of these fragments have been put together and the result has been the following pieces of sculpture:

(1) A statue of a youthful Bacchus 1.70 m. high, of Greek marble. The head is decorated with ivy and vine-leaves, and the hair divided over the forehead falls on the shoulders. The right arm falls close to the body, and the right hand holds the *kantharos*. The left arm leans against a palm-trunk, and a bunch of grapes is held in the hand. At the foot of the palmtree, leaning against it, is a small Pan with goat-legs, holding in the left hand the *fistula* and in the right hand the *pedum*. A part of the feet and of the plinth of the statue are wanting. On the plinth there was represented a panther only the head of which has been found.

(2) A statue of Meleager, of uncommon beauty, which is reproduced in front and back views in the text. It is of Greek marble and is closely related to the art of Skopas, and may be compared to the famous statue in the Vatican. To a similar statue belonged a marble head now preserved in the Villa Medici. The figure rests upon the left leg and the head is turned to the left. The face is well rounded and the full lips are slightly parted.

From other parts of the ancient vault come the following pieces of sculpture: (3) Head of Greek marble which belonged to a statue reproducing the the Athena Parthenos of Pheidias. The feet of the sphinx remain in the middle of the helmet, and on the sides the horses' feet. Above the ear-pieces are carved griffins in relief. (4) Statue of Apollo of which only the head and the lower part of the legs have been recovered. It represented the effeminate type of the god, crowned with ivy. Near the right leg is the trunk of a tree from which hangs the quiver. (5) A fragmentary basrelief representing the birth of Bacchus at the moment in which Mercury is presenting the

infant god to Jove. Jove is seated holding a long sceptre in his left; his right arm is extended to receive the little Bacchus who is being presented him by Mercury, of whose figure only the right arm and part of the face remain. In the background is what appears to be a high wall of large squared blocks behind which trees are growing.

Of less importance are a double-headed *herma* representing a bearded Bacchus and a bacchante, and the head of a boy. Among the ruins also were discovered three marble pieces of columns decorated with elegant ornamentation of leaf and scroll-work; also several sections of columns, some Ionic capitals, etc. There were also fragments of a marble balustrade, fragments of a stucco cornice with reliefs and pieces of Aretine cups; many fragments of marbles which had served for the ornamentation of the walls and pavements. One of the rooms had a pavement of simple black and white mosaic. Other pavements were in *opus spicatum*.

During the period of decadence the villa lost its primitive splendor and was reduced to being a factory or storehouse, as is proved by the discovery of large *dolia* and *amphorae*, a stone-crusher, some lamps, and fragments of rude vases. To judge from some bronzes of the Constantinian period and from a brick having in the centre the Constantinian monogram, it seems probable that the villa was adapted to its new uses about the fourth century A. D. The destruction of the building took place in consequence of barbarian invasions. A number of these sculptures were mentioned by Professor Petersen in the *Mith. arch. Inst.* (Rome) x. 1895, No. 1, p. 92.

The site of Santa Marinella corresponds to the *statio* on the Via Aurelia, called *Punicum*, in the Peutingerian Itinerary, and this identification is commonly accepted. This *statio* must have been included in the territory of the ancient colony of *Castrum Novum*, the site of which is proved by various discoveries (especially inscriptions) to be about two miles further north of Punicum at the present farm called LA CHIARUCCIA. The beach near which *Castrum Novum* was situated takes the form of a semi-circle, but is without port or means of defense. On the other hand, the promontory of Santa Marinella, twelve metres above the level of the sea, bent in the form of a semi-circle to the south, forms a bay and a natural port which is even now used. The importance of this promontory was well known to the ancients who placed there a mole, the foundations of which can still be seen. It appears as if this were the port of *Castrum Novum*. On the promontory above the port and on the spot where the mediaeval castle and the fortifications added by Gregory XV are placed, are still to be seen Roman ruins which extend also over the esplanade called IL GIARDINO. Everything points to the existence of a grandiose villa on this hill-



side which overlooks the sea-line for the longest distance. Important excavations were carried on in these ruins during 1838-1840 which are mentioned in the *Bullettino dell' Istituto* (1838, p. 1; 1839, p. 5; 1840, p. 15). There came to light at this time the beautiful Greek statue of Meleager now in the museum of Berlin (see the Berlin catalogue of ancient sculptures 1891 p. 93 No. 215). It was buried in the ruins of a hall overlooking the sea, the walls of which were covered with slabs of black marble the better to bring out the whiteness of the Parian marble of the statue. The hall was reached by a gallery paved with slabs of African marble of yellow, red and *pavonazzo*: this gallery was partly destroyed when the wall of the battery was built in the year 1621. Within the hall and the gallery were found capitals of *rosso antico*, and at a short distance from the statue of Meleager were fragments of columns of alabaster and pieces of lead-pipe on two of which were stamped the name of the owner of the villa: GNEUS DOMITIUS ANNIUS ULPIAN, who, according to Börmann's conjecture, may be the famous lawyer and prefect of the praetorium who was killed in 228 A. D. Finally, in 1840, there was found in the same place a mosaic with varied ornamentation, and in the centre the composition of Orpheus charming the animals by his music. In 1890 a number of pieces of Ionic columns were found about three hundred metres north of the mediæval castle.

The constructions now brought to light in the Sacchetti property must belong to the same villa, both from the nearness of the two places and from the similarity in the mode of construction. According to some authorities this might be opposed by the fact that the Via Aurelia appears to divide the villa discovered in 1838-40 from the buildings now found. But anciently the Aurelia, instead of rising, bent to the left along the edge of the port at the base of the promontory which originally extended very much further into the sea. A further proof is the fact that the Roman bridge over the ditch of Castrica bends to the left toward the port, and is not at all on the axis of the present road. A side road paved with the usual blocks of basalt left the Via Aurelia about sixty metres north of the bridge and bending to the right led up to the villa.—*NS*, 1895, pp. 195-201.

**SOVANA.**—ETRUSCAN CONSTRUCTIONS.—In the Florentine periodical *Arte e Storia* (May 30, 1895) there is a communication from Cav. MARTINUCCI which gives the information that near the cathedral of Sovana there was found a rectangular building with wall formed of large blocks of tufa without cement, attributed to the third century B. C. In it were found pieces of tufa columns, terracotta tiles with reliefs, and terracotta sculptures. According to the general opinion, this structure was a temple with three *cellae*, although the writer was dis-



posed to see in it a private house. By the direction of Professor Milani of the museum of Florence, a report of this discovery will be drawn up and published in the *Scavi*.—NS, 1895, p. 224.

**TELLENÆ.**—DISCOVERY OF AN ANCIENT ITALIC CITY.—At the sitting of the *Accademia dei Lincei*, of April 26, 1896, Signor LANCIANI gave an account of the explorations which he has carried on at the site of the city of Tellenæ on the borders of the estates of *Castel di Leva* and of the *Falcognana*. He described the condition of the ancient fortifications, as well as the transformation of the city into a Roman villa.—RAL, 1896, p. 221.

### SICILY.

**CANICATTINI.**—Professor ORSI reports that excavations in the mountains around Canicattini gave important results for the topography of the Byzantine period, and in a preliminary note on the subject he briefly describes the number of monumental groups which he discovered.

In the Alfano property at the point called MARTINO there must have been a quite extensive settlement during the early-Christian and Byzantine periods: there are evident traces of constructions over a considerable space of ground, but the most important thing is the necropolis, which includes three types of tombs that are certainly contemporary: bell-shaped trench-tombs opened up in the rock, and uncovered; tombs with *arcosolium* in the vertical sides of the mountain; sepulchral chambers, or rather small catacombs. Those of the first type, which were intended to contain only families, numbered over a hundred on the highest point of the Martino region; three catacombs of varied size were found on the south declivity of the hill; and on the western side, in the rocky banks of the Scagato valley, there are picturesque lines of tombs with *arcosolia* which at some distance would appear to be of the Siculan period. Alternating with them are small chambers with sarcophagi.

About six kilometres northwest of the Alfano-farm is a small group of Byzantine tombs at a place called TENUTE DEL VICARIO, and another larger and more important group, with small catacombs and traces of an inhabited centre, in a place called GROTTELLE DI SAN GIOVANNI.

South of Canicattini there exists an important necropolis on the hill called COZZO DELLE GUARDIOLE. Around three sides of it there are excavated in the rock bell-shaped trenches, tombs with *arcosolia*, and not less than six small catacombs. The town corresponding to the large acropolis existed a little to the east in the fields beneath the cemetery: this is shown by ruins above ground.

About eight kilometres south of Canicattini on the hills which enclose the Cava Grande valley, in the Stellaini property, Orsi found

remains of a late period: deep cart-tracks in the rock going in different directions, houses cut out in the rocks, and tombs of the three kinds described above. In the valley below was an ancient aqueduct which now repaired still furnishes water to a garden. Here there must have been a Byzantine town or village.—NS, 1895, p. 238.

**GIRGENTI** (=AGRIGENTUM=AKRAGAS).—AN ARCHAIC INSCRIPTION. —During last January an inscription was found on the western banks of the river Drago, the ancient Hypsas, and is now preserved in the Museum of Girgenti. The stone is a porous tufa, 105 cm. long, 53 cm. high and 18 cm. thick, in a good state of preservation with the exception of a break on the upper left-hand corner. An inexact copy of the inscription was published by Salinas in the NS, 1895, p. 239. M. Pollak recently took a photograph of it and deciphered the lettering as follows: . . *apos emi tas aggemaχw*. At the end is placed a small oblique line as an interpunctuation, and at the beginning there is still room for one or two letters. He therefore supplied HΙJAPOS, and considers the inscription as a sacred one, since by the word *aggemáχos* can only be understood the goddess Athena. Salinas, on the other hand, seems to have considered this *aggemáχw* as a proper name, thus making the inscription a sepulchral one. But the surname of the deity placed without a proper name is not a strange occurrence in archaic inscriptions. One strange point is the interpunctuation at the end of the line formed by a small oblique line for which there seems to be no analogy in archaic epigraphy. What sacred object is *ιερὸς τῆς Ἀγχεμάχω*? The stone itself, incomplete at the back, does not give any explanation, and it is very probable that it was mortised below the base of the object dedicated, whether it was a *κρατήρ*, *λέβης*, or *τρίπους*, or the image of the goddess herself. The Greek inscriptions of Girgenti have thus far numbered four; this fifth one is the most ancient of all. The western sign of the letter *chi* is given twice; thus the word *χρυσίπῳ*, inscribed on the handle of a vase found at Girgenti, is no longer an isolated example. The alphabet of Akragas, as a colony of Gela founded by Rhodians, belongs to the western group of the Greek alphabets, a fact which is newly confirmed by the present inscription. Akragas was founded towards 581 B. C. The inscription may be attributed to the last decades of the VI century B. C., and is therefore a testimony to the existence of the cult of ATHENA AKRAGAS anterior to the time of the temple of Athens erected by Theron in 488 B. C.—L. POLLAK, *MIR*, 1895, pp. 236–39.

**PANTELLERIA** (ISLAND OF). — PREHISTORIC REMAINS. — DR. ORSI sends in the following preliminary report: "By order of the Ministry of Public Instruction I passed forty days in the island of Pantelleria exploring and studying its monuments. Although the season was

unfavorable and prevented me from studying, as I would have wished, the entire island, still the results obtained are interesting and may be summarized as follows:

"In the Mursia region I studied the large *agger* or wall of natural stones already noted by Cavallari, and as there was absolutely no precise chronological indication, I am glad to report the fact that I succeeded in establishing that it partly surrounded a prehistoric village in which I carried on excavations, bringing to light traces of cabins of rough structure, gathering many pieces of worked obsidian, many of which were of anarchæolithic character, worked bones, bones of animals, remains of food and numerous ceramic fragments. I then especially turned my attention to the singular monuments, unique of their kind, called *sesi*. All those that remained I examined, measured, and some of them I photographed. I even excavated in those that gave some hope of results. Although all of them had been ransacked from time immemorial, I gathered here and there some remains of pottery, and even found one *cella* still intact with vases and the skeleton in place. There is no longer any doubt that these *sesi* are the tombs of the population which lived in the fortified village of Mursia; and there is no foundation for the opinion, often expressed, that they were houses.

"At Cape Fram, I discovered a small lithic manufactory. Of the classic COSSYRA, and mainly of its acropolis, there exist important remains of walls on the hills called PULVERIERA and SAN MARCO. These were measured, photographed, and inserted in a topographic sketch. Particular attention was given to the beautiful cisterns by which the city was supplied with water; and I also studied the little that is known of the necropoli, which do not appear ever to have furnished Greek vases.

"Near the lake called *Regno dell' Acqua*, I found a temple, which had been destroyed a few months before, and I recovered some archaic terracottas of pure Shemitic character. I studied some small inhabited centres in the island, and also the coins and gems that are frequently found here; but on account of the bad weather I was unable to explore the western half of the island. From all that I saw I became convinced that Cossyra was never Hellenized but preserved its Shemitic character until the period of Roman occupation."—NS, 1895, p. 244.

**SYRACUSE.**—EXPLORATIONS IN THE CHRISTIAN CATACOMBS OF SAN GIOVANNI.—These catacombs had been already explored more than once, especially by Cavallari and Orsi in 1893. Now, Professor Orsi gives a report of his own investigations there during 1894 from January to June, and he adds that a general plan and study of the catacombs is being made by Dr. Joseph Führer of Munich, who has



long been making a specialty of the early-Christian cemeteries of the province of Syracuse.

Orsi's recent investigations confirm the opinion that the burial took place with the head of the body toward the north or toward the west. This is proved not only by the position of the bodies themselves but by the pillows carved at the bottom of the trenches. The exceptions are extremely rare and often depend on successive removals. Several times burials in mass in the same tomb were noted, a fact contrary to the spirit of the primitive church. There is no trace of embalming: this is symbolised, however, by numerous glass vases placed within and sometimes outside the trenches, which originally contained aromatics with which the bodies were aspersed. As a further preventive of infection, all the trenches and the *loculi* were closed with cements so perfect as to prevent any exhalation. Father Marchi notes, in Rome, deposits of bodies on beds of quicklime: in Syracuse and in some small and very early Christian tombs there were found large basins of terracotta full of lime which must have been used as a powerful disinfectant; in this catacomb of San Giovanni fragments of similar basins have been found. New and useful data came to light on the sale of tombs (*ἀγορασία*). In Rome such sales made by the fossors come to an end in the fifth century and are then assumed by the priest to whom each cemetery was confided. In Syracuse, on the contrary, they continued to take place between private individuals throughout the entire time during which the catacombs were in use.

Very little new material has been furnished in regard to the chronology of the catacomb. Only five dated inscriptions were found and these were of the years 399, 410-11, 416, 418 and 423 (?). It was precisely during the period after Constantine and through the whole of the fifth century that the catacombs were used by the inhabitants of Syracuse, but burials must have continued there even through the sixth and seventh centuries, because the thousands of bodies found there represent far more than five generations. This greater duration is shown also by the paleography, form and contents of the sepulchral inscriptions many of which are opisthographs, belonging, that is to say, first to a certain tomb from which, after many decades, they were removed to be used for others. These changes, destructions and enlargements are proved also by many inscriptions broken into pieces and covered with lime, and on rock afterwards covered by cement; by the overlaying of plaster with paintings of different ages, subjects and styles. It is difficult to say at what period burials ceased to take place in San Giovanni, but it would seem as if there were no inscriptions that could be with certainty attributed to the eighth or ninth centuries. However, during this time and later the catacombs con-



tinued to be frequented, by pilgrims and by the natives as a place of worship and veneration. Of this fact there is, however, but little evidence, and this silence is attributed to the terrible devastation of the catacombs during the sixth and ninth centuries. This devastation was so great that we have now only the skeleton of the galleries which were originally rich with marble decorations and paintings, and of the chapels which were covered with mosaics; all these decorations—the altars, the carved and painted inscriptions, the metal and glass lamps—disappeared in the devastations which began in the fifth century with the Vandals, continued under the Goths in 549, and reached their culmination during the incursions of the Saracens, which commenced in 669 and continued in 705 and 740. It may even be that at this time the iconoclasts assisted in the work of destruction. Perhaps the greatest damage done by the Arabs was during the two sieges of 827 and 878; at the close of this last siege the city was taken and sacked during two months, and the catacombs certainly suffered irretrievably.

Orsi's report takes up the catacomb topographically, indicating at each point the discoveries made. He begins with the south section. In the first gallery was found an inscription of the third year *post. cons.* of Theodosius II, which would give the year 410 or 411; the whole floor of this gallery was occupied by a quantity of broad rectangular trenches long ago uncovered and despoiled. In one of these were six skeletons of adults, three with their heads to the north and three to the south, besides two children. This abuse already referred to was written against by Tertullian, and Pope Vigilius issued a decree against it in 537. In one of the sepulchral inscriptions the name of the deceased—Eutichiane—is inclosed within a crown by the side of which stands a palm. This would lead one to believe that she suffered martyrdom, as a crown and a palm are the signs of martyrdom in the pre-Constantinian period. But as this inscription can hardly be earlier than the beginning of the fourth century the question remains in doubt. In the second south gallery there is an inscription of a certain *Lurritanus* which is one of the few Latin inscriptions that were found, all the rest being Greek; the Latin is extremely careless, not to say incorrect, and is dated in the year 418 and under the consulship of Honorius and Theodosius. Another inscription found here is interesting not only because it records the sale of a tomb, but because it gives, as the name of the principal person interested, *Felix the physician*—the first physician of Syracuse mentioned in Christian inscriptions; it is also interesting as mentioning the three witnesses to the sale: their names are Peter, Marcian and Mezius. In another inscription there is a peculiar confusion of Latin and Greek in the writing of

the epitaph of a man named Mareas. In a rotunda—which is also the centre of this part of the catacomb and was decorated with paintings, monumental inscriptions and sculptural decorations—there was found an inscription which is interesting for its form and content. It reads: DOMNA FIDELISSIMA FEM MARINA SAP IIII PATRICI|TEODULI IN PACE D II KALL MART. The woman mentioned here was of important position; the wife of the patrician Theodulus. This rank of patrician shows that Theodulus must have occupied one of the highest positions at the Byzantine court, and might also have been Governor of Sicily. The fourteenth gallery has a lunette which contains one of the few paintings that have been preserved in this catacomb; immediately below the arch are flowers, and in the lunette the Virgin is seated, facing the spectator, between two large red circles within which are two monograms. In the north section of the catacomb there was found a little figure of a bull in alabaster executed with great truthfulness and skill. In the third gallery there was found an inscription which was one of the most important ever found in any of the catacombs of Syracuse:

ΑΛΕΞΑΝΔΡΟ  
ΥΚΕΡΟΔΟΤΗΣ  
ΜΝΗΜΙΩΝΕΝΓ  
ΥΣΕΠΙΕΚΟΠΟΥΟ  
ΧΕΠΕΡΙΩΝΟΟΕ  
ΠΩΛΗCΕΝΕΡΜΙΟ  
ΝΗΗΟΥΓΑΤΗΡΚΕ  
CΑΡΙΟΥ

Ἀλεξάνδρου καὶ Ῥοδόπης μνημίων ἐν γὰρ ἐπισκόπου ὁ (?) χεπερίωνος ὁ ἐπω-  
λήσεν Ἑρμιόνη θυγάτηρ Κεσαρίου.

The meaning is clear; this tomb belonged to Alexander and Rhodope, and it existed near the tomb of Bishop Keperion, and was bought by Hermione. This fact has considerable topographic importance, because the short gallery where the inscription was found unites the second and third north galleries, and its east end is at a short distance only from an important tomb of an unknown person which was illustrated by Orsi in the *Scavi* for 1893 (pp. 292-4). If this be not the tomb of the bishop, it is certain, however, that the entire gallery is occupied by a series of tombs belonging to distinguished persons and families, so that in any case we can locate the bishop's toward the south end of the first and second north galleries. The name itself of the bishop was unknown in the early history of Syracuse, so that this mention of him acquires further importance. Orsi conjectures that the name *Keperion* or *Ceperion* is a corruption from Ciprian, and that we may have here the name of the deacon Ciprian who in the period between

593-597, in the time of Gregory the Great, governed the property of the Roman church in Sicily. At this same point was found an interesting inscription on the back of a classic marble shield surrounded by a crown of laurel. The name of the deceased who was mentioned was *Chrisianê*. It is interesting to note that in another inscription found at this point the person is said to be a native of Syria. Orsi remarks that the only previous example of an inscription mentioning the quality of foreigner in the deceased person which had been thus far found, was one with the name of Paul of Ephesus.

In this part of the catacomb there are a number of pagan cisterns which have been made use of and turned into rotundas in the midst of and at the junction of galleries; it was convenient to make use of them as *lucernaria* for the admission of light and air into the gallery. The so-called rotonda of Antioch at this point is a magnificent circular domical excavation which was originally sumptuously decorated with marbles and paintings; around it was a bench which contained twelve sarcophagi. At the western end of the gallery which Orsi calls the minor *decumanus*, is a large well-illuminated chapel or *cubiculum* which was originally decorated with paintings and marble incrustations of which many remnants were found, including a parapet. One of the arches was even decorated with mosaics.—Orsi in *NS*, 1895, pp. 477-521.

## FRANCE.

THE HISTORY OF GAUL.—M. Héron de Villefosse presented to the *SAF*, (May 8, '95) two memoirs by Professor OTTO HIRSCHFELD, of especial interest for the history of Gaul; they are extracts from the *Sitzb. d. Akad. der Wissensch.* of Berlin (section of philosophy and history). The first is entitled *Timagenes und die gallische Wandersage*: it contains some valuable remarks on the origin of the immigrations of the Gauls in upper Italy, and on the geographic names of the country which they definitively occupied between the Alps and the Pô. The author has studied, with his usual critical ability, all the literary texts relating to his theme. The second memoir, which is entitled *Zur Geschichte des Christenthums in Lugudunum vor Constantin*, touches upon the question, so frequently approached, of the introduction of Christianity into Gaul. His work has been impartial and sincere. This important dissertation will be read with the greatest interest, for in it the study of the monuments and inscriptions of Lyon, combined with that of the hagiographic documents, has once more furnished Professor Hirschfeld an occasion of showing to what point epigraphic and archæologic knowledge is indispensable to historians.



THE BLOOM OF FRENCH SCULPTURE IN THE MIDDLE AGES.<sup>1</sup>—The work of Dr. Voëge is beyond all praise. It is only about a year since it appeared, but it has already become, so to speak, a classic, and justly so, for it offers an almost complete series of information, most conscientiously brought together and discussed, on a subject highly interesting to the greater number of artists and archæologists.

The thesis is this: the grand portal of the Cathedral of Chartres, executed in 1145, is the *chef d'œuvre* of the statuary of that epoch and a prototype of the beautiful portals with statues of the XIII century. But what is the origin of the Portal of Chartres itself? It is the adaptation to the northern style of the rich, sculptural compositions with which the artists of Provence ornamented the columns of their cloisters, as at Saint-Trophime of Arles and at Moissac, and the piers of their portals as also at Saint-Trophime and at Saint-Gilles. Provence, which possessed many beautiful antique fragments and sought to reproduce them, had alone been able as early as the first half of the XII century to create a school of monumental statuary, which soon fell into decay, but the efforts of which bore their fruits, for the northern artists were inspired by it and adapted it to their own genius.

This thesis is presented forcibly and with an abundance of monuments: what alone is wanting is an obvious resemblance and a sure chronology. Deprived of these two elements, the argument, however interesting and concise it may be, does not satisfy the critic. It would appear that the styles were more different and the dates probably nearer to each other than the author thinks; and some of his juxtapositions suggest no resemblance. The proportion, the style, the subjects are diverse: the statues of Saint-Trophime and of Saint-Gilles are placed between the columns, those of Chartres against the columns; and it is certain that the style of portals and of piers ornamented with long statues extended, towards the middle of the XII century, throughout entire France—from Autun and Vézelay to Saint-Georges-de-Boscherville or Moissac; from Arles and Saint-Gilles as far as Saint-Étienne de Corbie (Somme), Honnecourt, and Cappelle-Brouck (Nord).

As to the origin of monumental statuary, I should look for it rather in the region of Auvergne which, from the beginning of the XII century at least, furnished a great number of beautiful figured capitals (Saint-Nectaire, Issoire, Orcival, Mozac) where the study of antiquity is evident, and which previous to the construction of the portal of Saint-Trophime had applied statuary to the decoration of the piers of the portal at Notre-Dame-du-Port of Clermont. These are facts which

<sup>1</sup> VOËGE (Dr. Wilhelm). *Die Anfänge des monumentalen Stiles im Mittelalter, eine Untersuchung über die erste Blütezeit französischer Plastik*. Strasbourg, Heitz, 1894, pp. XXI-376. 58 vignettes and a photographic plate.



Dr. Voegelé appears not to have remarked, but, even should his conclusions be rejected, his book will remain precious for the quantity and the scientific value of the researches which it contains.—C. ENLART, in *RC*, 1895, No. 40.

**AGEN=ACINNUM** (NEAR).—A farmer in the commune of Haute-fague, while digging in a field, brought to light an inscribed altar of white marble, dating from the second century. The inscription appears to demonstrate that Agen was already called Aginnum at that early date. The most ancient monument of the local history of Agen had hitherto been a milestone of the fourth century in the Museum of Agen.—*RAC*, 1895, p. 447.

**AMIENS**.—The ancient church of the Franciscans was demolished in 1889. There was found under the choir of this church of the XIV century a subterranean passage, which must have been a sounding vault for developing the sonority of the church, like that at the cathedral of Noyon. They found numerous inscriptions and epitaphs, two piscines, some glazed tiles, ointment-pots, some beautiful fragments of tomb-stones. From under the substructure they took out fragments of Gallo-Roman ceramics.—*RAC*, 1895, p. 169.

**BOURBON-L'ARCHAMBAULT** (ALLIER).—The remains of a Roman temple have been discovered at this ancient bathing-place. Around this temple have been found superb mosaics in geometric designs in white lime-stone and black schist from Buxières-les-Mines. The fragments of columns, of vases, and some coins of the first empire have also been brought to light. The mosaics are still to be seen and are very well preserved.—*AM*, 1895, p. 138.

**CHAMBÉRY**.—BRONZE STATUETTE.—The Museum of Chambéry possesses a bronze statuette found in 1861 near the village of Détrier (Savoy). It is 15 cm. high and set upon a round base also of bronze. It represents Aphrodite as a young girl. She holds in her right hand a long tress of hair which falls over the shoulder upon her breast. The left hand rests upon her thigh. The expression of the face is still youthful, but the entire movement of the body is harmonious. The series of monuments to which the statuette belongs is well known. It is an Aphrodite Anadyomene such as Apelles painted in his celebrated painting at Kos. This was a frequent theme in Hellenistic art: paintings, marbles, bronzes, terracottas, engraved stones reproduced it. Bernoulli has distinguished the variants and successive transformations. To one of these classes belongs this statuette, namely, that in which Aphrodite is represented holding some toilet attribute. In the present case, however, she seems to have laid aside the mirror and to be engaged in dreamy reflection upon her beauty. It may be most closely paralleled by a bronze statuette in the museum at Dres-

den, published by Furtwaengler (*Meisterwerke der griech. Plastik*, fig. 122, p. 622). An inedited bronze in the Museum of the Louvre (Longpérier, *Notice des bronzes ant. du Mus. Louvre*, No. 130) forms the last link in this series. Though to be referred to the Hellenistic period, it may be regarded as a distant reflection of the style of Praxiteles.—J. DELAMARRE in *RA.*, 1895, p. 286; pl. ix, x.

**ESMANS** (SEINE-ET-MARNE).—While M. Castel, proprietor of the domain of Esmans, was making a new road across his property, the workmen uncovered enormous blocks of stone fastened together with bars of iron and presenting the character of Roman construction. On clearing away a mound at a little distance, two other blocks were found still larger measuring 2 m. in length; beside these, they discovered numerous pieces of money, axes, vases and different objects, also some skeletons, one of which measured 2.33 m.—*AM*, 1895, p. 139.

**MAGNEBAL** (HAUTEFAGE). — NITIOBRIGIAN INSCRIPTION OF THE FIRST CENTURY.—M. Mowat communicated to the *SAF* (July 17, '95), on behalf of M. THOLIN, an inscription which had just been brought to his notice by M. Aché, mayor of Laroque-Timbaut (Lot-et-Garonne). M. Mowat showed a squeeze and a design of the inscription. The monument consists of a quadrilateral base of white marble, and the age of the inscription can hardly be later than the first century. This inscription constitutes the most ancient epigraphic document concerning the people whom Caesar, Strabo and Ptolemy have made known to us under the name of Nitiobriges, altered into Antobroges by the copyists of Pliny, and *Nitiobro(ges)* by that of the Table of Peutinger. It is besides a material witness to the fact that the site of this monument was on the territory of a people who had been politically organized into a city since the first century, with a local senate at its head *Ordo decurionum*. The name of one of its principal magistrates, the edile M. CLAUDIUS SEVERUS, must be added to the municipal tables of Gaul. The inscription reads: *Num(ini) Aug(usti), M. Cl(audius) Severus, aedilis, permiss(u) ordinis c(ivitatis) N(itiobrigum), d(e) s(ua) p(ecunia) p(osuit)*: "To the divinity of the emperor, Marcus Claudius Severus, the edile, with the permission of the Order (of the decurions) of the city of the Nitiobriges, has erected this monument at his expense."

**MUIDS.**—GALLO-ROMAN AND MEROVINGIAN CEMETERIES.—At the March 6, '95 sitting of the *SAF*, M. Adrien Blanchet read a communication from M. L. CONTIL with regard to the antique cemetery of Muids (Eure) from which we extract the following: "Muids is a commune in the arrondissement of Louviers, situated on the road which leads from this city to the Andelys; it is built along the borders of the Seine. This situation had attracted, from the time of the Romans, a population traces of which are to be found on various points of this region.

"At the beginning of 1894, an inspection of the human bones and broken pottery which were scattered over the soil on the site of the station of Muïds showed that an important cemetery of the Merovingian period had existed at this point. Permission to excavate was granted, but, after the work had lasted for three days, it was stopped by the administration.

"*Gallo-Roman Cemetery*.—On the west of the Merovingian cemetery of which we have been speaking there have been found a certain number of Roman objects: a large *olla*, various vases; pins of bone and of bronze; bronze basins with scalloped edges, which probably contained alkaline substances, for the metal was colored blue; the diameter of these basins is 235 mm. The greater part of the burials were by inhumation; they were found at a much greater depth than the Merovingian sepultures, that is to say, on a level with the road and almost facing the chateau of Muïds. A fragment of frieze in soft stone, a large stone ornamented with a moulding, and other limestone fragments suggested the presence of a pagan temple at this point; also a number of denarii and quinarii of Constantine the Great.

"*Merovingian or barbarous Cemetery*.—Immediately by the side of the Roman remains, and even on top of them, on both sides of the road from Daubeuf, were found a number of sarcophagi of soft limestone, grouped by threes and fours to the number of a dozen; the covers, often broken, were flat and the angles sometimes drooping. Among them was the coffin of an infant.

"Numerous burials had been made at intervals but the real Merovingian cemetery was found between the station and the road from Daubeuf. We observed at this point about twenty-two rows of forty tombs, forming an *ensemble* of about 900 inhumations. The bodies reposed in the earth; they were sometimes surrounded by a chamber of plaster, but oftener by a row of blocks of limestone. In the tombs were found objects in iron, bronzes, glassware, pottery.

"*Ironware*.—The arms consisted of battle-axes, javelins, a sort of large arrow, *scramasaxes*, knives of various forms. As being unique, we will cite a large bill-hook, a poignard, a very flexible sabre, two pairs of shears, clasps, plates of a sword-belt, also two buckles.

"*Bronzes*.—The bronzes found were not decorated, circular plates, round balls, a buckle, six small slender rings, several heavy rings, one with a large stone, having three signs, difficult to decipher, a button, a fibula, pincers, nails.

"*Glassware*.—The most interesting part of the sepulchral furniture was the glassware, which was distinguished for the variety and richness of its forms. Twenty pieces were intact, and as many as fifteen were broken. The glassware was found at the head while the pottery



was at the feet. (1) The most beautiful piece is a long footless horn, a sort of vase 20 cm. in height; it resembles one which has been described by M. de Baye in his Anglo-Saxon tombs; (2) another and smaller footless horn; (3) various footless goblets 7 cm. high, recalling somewhat, by their forms, the bronze age—vases similar to these have been found at various points in France and England; (4) number of cups; (5) many small decanters; (6) large single black and yellow beads; (7) a bead bracelet or necklace; (8) an ear-ring, etc.

“*Pottery*.—The paste of the vases was light and fine, sometimes blackened by fire or by black lead, sometimes red, sometimes yellowish or white. The light-colored vases formed half of the specimens; they were never decorated, while those with the gray or black tint were more carefully modelled and ornamented with designs, such as horizontal fillets either sunk or in relief, mouldings and patterns formed of chevrons, teeth, *etc.*, simple vertical or parallel lines, rows of round or square points, *etc.* The usual form is that of a cup, the opening generally corresponding about to the height. Some vases are of other forms, and have handles or beaks; there was even found a *biberon* with a spout more elongated than on the Roman *biberons*.

“From the vicinity of the Gallo-Roman tombs for inhumation, the presence of coins of Constantine, the abundance of glassware, of vases with handles and beaks, of the *biberons*, from the beauty and purity of the ceramics, from the elongated form of the javelins, from the circular ornaments with a central point which decorate the bronze objects, in a word, from all these details we may conclude that a part of the population who buried their dead on the west was Gallo-Roman and went back to the IV cent., but that the greater part of the persons were buried at the end of the Gallo-Roman period and during the epoch of the invasions, that is to say, in the V and VI cents.”

**NANCY.**—The archæological society of Lorraine has been making excavations in the new quarter of the city of Nancy which have led to the discovery of an ancient necropolis. It contained about seventy tombs of warriors, women and children, having at their feet vases of coarse pottery; also various objects, coins, scissors, bronze pincers for removing hair, a *fibula* of silver, glassware, *etc.* There were also found Merovingian arms of the VI century, jewels, and the usual objects in pottery and bronze.—*RAC*, 1895, p. 350.

**NANTES.**—At SAINT SIMILIEN in the diocese of Nantes, upon the site of the present church of that diocese, have been found the remains of an ancient Pagan edifice which was probably partly destroyed in the year 270 A.D. The excavations undertaken in this church have brought to light numerous stone coffins with a variety of ornamentation, some crosses, and parts of vestments.—*AM*, 1895, p. 138.



**NOYON.**—THE EVANGELARIUM OF THE ABBEY OF MORIENVAL.—This evangeliary, which is now preserved in the Cathedral of Noyon, is known as a manuscript of the Carolingian period. It is not, however, to the manuscript itself but to its binding that our attention is here directed. On the principal side the cover has a framework of ivory exhibiting a peculiar braided ornament which is narrower at the top and at the base than on the two sides of the cover. In the centre is a plaque of bone crudely ornamented, having a border of its own of rough leaf-work. Into this plaque were inserted five ivory reliefs, three of which still remain. The central one represents the *Crucifixion*, a saint and an apostle. There are also four circular cavities in which were deposited relics. The inscriptions carved on the interspaces read as follows: RELIQUIE DE LIGNO PARADISI ET DE SEPVLCRO Domini; RELIQUIE DE Sancto MARCELLO MARTIRE ET [de] Sancto CASTORI MARTIRE ✠; DE Sancto CALVARIO; [DE] Sancto CARILEFFO; [DE SANCTO SIMP]LICIANO;— [DE] Sancto SEROTINO. The other side of the cover has a similar border of ivory surrounding a central plaque of bone in which were also inserted four ivory reliefs, the central one representing Christ giving the key to St. Peter and a parchment scroll to St. Paul. On the four sides of this are the symbols of the four evangelists around which are inscribed incorrectly the well-known lines of Juvenecus as follows: MATHEUS HIC RESIDENS HOMINEM GENERALITER IMPLET; MARCUS VT ALTA FREMIT VOX PER DESERTA LEONIS; IVRA SACERDOTII TENET LVCA S ORA (sic) IVVENCII; MORE VOLANS AQVILAE VERBO PETIT ASTRA IOHANNES: KARLVS IMPERATOR AVGUSTVS; XRISTIANA RELIGIO; LOTARIVS IMPERATOR AVGUSTVS. At the top and at the base were inserted two coins, one of which is a penny of the time of the emperor Charlemagne and the other of Lothair. These covers, the ornamentation of which corresponds in style with a few well-known ecclesiastical objects, may be assigned to the latter half of the tenth century.—E. MOLINIER in *MMAI*, 1895, pp. 215–26.

**OISSEAU.**—At the sitting of Feb. 27, '95, of the *SAF*, M. l'abbé H. Thédénat gave, from an account, published by M. P. LE VAYER in *L'Ouest littéraire et artistique*, some particulars with regard to the excavations carried on among the Roman ruins of *Oisseau-le-Petit* (Sarthe). There have been discovered a number of important monuments: (1) an edifice of rectangular form divided into several rooms of very varied dimensions; the work of clearing out is not yet finished, but one can already form an opinion of its vast dimensions: (2) a theatre

22 m. in diameter, considerable remains of which still exist: (3) a temple, the *cella* of which, measuring 12 m. on all its faces, is the only ruin still left standing: (4) baths which were supplied by an aqueduct.

Around these buildings a considerable space is covered with sub-structures, among which were found fragments of antiquities in great numbers and of all kinds.

**PARIS.**—CATALOGUES OF THE BRONZES OF THE BIBLIOTHÈQUE AND OF THE VASES OF THE LOUVRE.—The catalogue of the bronzes of the *Bibliothèque nationale*, published by MM. BABELON and BLANCHET, brings before scholars a rich series of objects some of which are of capital importance for the history of Greek art and for the archæology of France. The collection of bronzes of the *Bibliothèque* is not merely described with all the erudition which one might expect from these two authors; it is truly published, for, following the method which is at present used for all scientific catalogues, the text is abundantly illustrated. We find at the same time, in this beautiful volume, the commentary, the bibliography, and the reproduction of each monument. M. EDMOND POTTIER is preparing an illustrated catalogue of the antique vases of the Louvre which will serve as a scientific and indispensable complement to his recent volume, where, under a modest form and title, he has written with so much science and taste, for the visitors to the galleries of the Louvre, a veritable history of the origin of ceramic industry in Greece.—*Comptes Rendus AIBL*, Jan.-Feb., 1896, p. 102.

**CLUNY MUSEUM.**—The director of the Museum has acquired an important monument of gold-work and Limoges-enamel of the beginning of the XIII century. It is a reliquary containing the relics of saint Valère, the patron of Limoges. It is in copper-gilt, and measures 26 cm. high by 35 cm. wide. The saint, clad in a close garment adorned at the wrists and about the neck with chased stones of red and green, and over all a mantle which covers her from the shoulders down, is seated upon a throne. She is beheaded and holds her head in her hands. This head is *repoussé* and charmingly carved. The saint is seated upon a throne which bears in red enamel the letters S. V. (*Sancta Valeria*) and is richly carved and adorned in enamels of black and red.—*CA*, 1895, p. 263.

*The Triptych of St. Saulpice.*—The beautiful triptych which E. SAGLIO publishes in the *MMAI*, (1895, pp. 227-33) is one of the *chefs-d'œuvre* of the French ivory-carvers of the XIV century. The subjects figured are arranged in two horizontal bands the uppermost of which represents *Christ bearing his Cross*, the *Crucifixion* and the *Deposition*. On the lower band are represented the *Adoration of the Magi*, the *Virgin and Child* between two candelabra-bearing angels, and the *Presenta-*

tion. This triptych is remarkable for the refined character of the sculptures, which exhibit noble figures, well-arranged draperies, and no small knowledge of anatomy. Distinct traces of painting still remain. This triptych was in the Exposition of 1889, and has since been added to the Cluny Museum.

BIBLIOTHÈQUE NATIONALE.—A FOUR-FACED BRONZE STATUETTE OF MERCURY.—At the Feb. 6, '95 sitting of the *SAF*, M. ADRIEN BLANCHET made the following communication: "Among the bronzes of the Oppermann collection now preserved in the department of the medals and antiquities at the *Bibliothèque nationale*, there is a curious statuette of Mercury which merits a description. The god is standing, and has a head with four faces; the front face is beardless and surmounted by two wings; the two faces placed above the shoulders are bearded, and the face at the back is beardless. Otherwise, the statuette does not differ from the other figurines of Mercury. In the right hand, which is thrust forward, the god holds a purse; the left hand held a caduceus which has disappeared. This bronze, found at Bordeaux, measures 95 mm. in height, and is rude in style. The ancient lexicographers mention a four-headed Hermes, the work of Telesarchides, which existed in the Keramichos at Athens. It was probably the boundary of a crossway, and it is evident that we must not seek in this Greek work the prototype of the rude Gallo-Roman statuette. But the type of the four-faced Mercury, could it not have originated in the land where the statuette of Autun was discovered, as well as many other three-headed figures? M. Robert Mowat has considered certain three-headed monuments as rude representations of Janus Quadrifrons, of which the posterior head had been left incomplete on account of the destination of the monuments (R. Mowat, *Notice épigraphique de diverses antiquités*, 1887, p. 44). This theory might apply to those monuments which corresponded to the *hermae* and the *termini* placed at the crossways in Greece and at Rome.

LOUVRE MUSEUM.—On the eighth of July was inaugurated the hall of antiquities from North Africa. The new hall is situated at the foot of the Daru staircase, which leads to the *Nike* from Samothrace. The monuments which are exhibited in it come from the various regions of North Africa: Cyrenaica, Tripoli, Tunisia, Algeria and Morocco. There is a summarized catalogue of the antique marbles. The African hall, in particular, with its annexes, is given more than 450 numbers, with a brief description accompanying each one, indicating its provenance and how it was obtained. The greater part of these monuments are the result of archæological missions. The gallery contains a large number of fine and most interesting mosaics.—*RAC*, 1895, p. 360.



**SILVER VASE FROM TELLO.**—The Sultan has presented to the Louvre the famous silver vase of Tello, which was found by M. de Sarzec in 1888, on the site of the ancient Shirpurla, and then passed to the Turkish government in accordance with the conditions of the excavations. This vase is believed to be one of the oldest surviving examples of engraving upon metal.—*Acad.*, March 14, '96.

**PARIS (NEAR).**—**MUSEUM OF ST. GERMAIN.**—At a sitting of the *AIBL* (March 8, '95), M. HÉRON DE VILLEFOSSE presented a silver *patera* ornamented with interesting basreliefs which had been given to the Museum of Saint-Germain by M. Noblemaire. It was found near Aigueblanche in Savoie together with another similar *patera*. The decoration of the handle is very remarkable; it is an extremely interesting specimen of Alexandrine art. Among the basreliefs are Bacchic masks, ring-paroquets, a naked child, small Hermae in a grotto, a syrinx, a pinetree, etc.; all these disposed with much grace and originality. These basreliefs are executed with delicacy and relieved with gilding. The two *paterae*, when they were first discovered, were lying one inside the other. This find brings to mind the one made in 1862 in the Rhône, between Arles and Tarescon, where two decorated silver *paterae* of similar form were discovered; these are now preserved in the Museum of Avignon.—*RA*, June, '95.

**PERIGUEUX.**—**ROMAN REMAINS.**—M. Héron de Villefosse presented to the *SAF*. (April 10, '95), in the name of his colleague the Marquis de Fayolle, a pamphlet entitled *Fouilles de la tour de Vésone*. Important works executed at Périgueux, in the course of this year, around the tower of Vésone, for the establishment of an archaeological square, have brought to light the remains of ancient constructions which belong to the edifice to which the tower was attached. According to the archaeologists of the region, this edifice was the *cella* of a temple consecrated to the tutelary goddess of Vésone. Whatever these ruins may be found to be, they constitute one of the most important remains of Roman civilization in Gaul.

**POMMIERS (AISNE).**—The excavations at Pommiers have disclosed a necropolis containing about three hundred tombs which must have belonged to the period from the seventh to the fourteenth century. The numerous sarcophagi appear to have been broken open and pillaged. Some buckles of steel inlaid with silver, some money, and one vase were found. The entire collection is without value, except to local history.—*AM*, 1895, p. 137.

**REIMS.**—**XIII-CENTURY FRESKO DESTROYED.**—At the sitting of the *Comité des travaux* (Dec. 16, '95), M. Eugène Müntz read a communication from M. JADART with regard to a fresco of the XIII century preserved in the charter-house of the Cathedral of Reims: This



painting discovered in 1850 has just been destroyed in the course of the restoration of the façade of the north portal. Happily M. Jadart was able to have a photograph taken of it before its destruction, and this photograph shows, without doubt, that it was a work of the XIII century. The scene is very interesting; it contains three persons: one occupied in writing a charter; the second in receiving this charter; the third in placing it in an edicule.—*BACT*, 1885, p. cix.

**SAINT NICOLAS (WAES).**—In the course of the restorations at present being made upon the earliest church of St. Nicolas, they have removed the layers of plaster which covered the first six columns of the great nave and have brought to light some fine frescoes which appear to date from the XIV century. Each fresco appears to represent an apostle. The figures are of natural size, and the colors are still very bright, although they have suffered from the bed of cement under which they have been hidden.—*RAC*, 1895, pp. 185–86.

**SAINT-PAUL-TROIS-CHÂTEAUX (DRÔME).**—In constructing the railway from Nyons to Pierre-latte and the southern precinct of the town of Saint-Paul-Trois-Châteaux, there was discovered at the depth of 2.50 m., and under a mass of ashes, the remains of a Gallo-Roman city apparently 500 met. in extent. Various objects were brought to light, notably a mosaic in geometric designs, 9 m. long and 5 m. wide; a pavement in black and white marble; the shafts of columns; capitals of soft stone; coarse Roman tiles four or five cent. thick; *amphorae*; many beautiful specimens of pottery; curious bas-reliefs; *etc.* According to the Abbé Boulomoy, this city dates back to an early period and is of very considerable importance.—*RAC*, 1895, p. 351.

**SAINT-PONS DE THOMIÈRES (HÉRAULT).**—The abbey church here is a type of the less known fortified churches of the XII century in the south of France. The north and northwest portions of the church serving as the enclosure of the monastery were the only parts fortified and they appear to have belonged to the end of the XII century. The fortification has two stories: On the first, a circular gallery communicating with the interior by means of loopholes opening upon the triforium; on the second, another gallery, also circular, is sustained on the exterior by a great arcade resting on pilasters. Each arch is pierced above with machicolations for defence. Four square towers, of which three remained until the troubles of 1567, raised to the height of the roof, and a well which is still to be seen in the interior of the church, complete the system of defence. One notices on some stones of the east and south façades, constructed in 1716 from material which was once a part of the old choir (1450), certain signs and figures known as masons' marks. Without discussing the origin, age or the meaning of these marks, we observe that they are like some found at

Agde, Aigues-Mortes and at Roryan upon monuments constructed at different epochs, and that some correspond exactly with a great number of signs affixed to the minutes of the notaries of Saint-Pons (from 1530-1540) by the illiterate of certain professions.—J. SAHUC, *AM*, 1895, p. 124.

**SAINT-QUENTIN** (AISNE).—A FIND OF ANCIENT COINS.—In demolishing a sixteenth-century house a laborer struck with his pick a vase of reddish clay, and upon examination the contents were found to consist of 494 coins dating from the second half of the fifteenth century and the first years of the sixteenth. The coins are both foreign and domestic; some of them artistically executed. This is the fourth find of this kind made at Saint-Quentin during the last ten years.—*AM*, 1895, p. 136.

**SENS=AGENDICUM.**—The restoration has been begun of a monument built by the Romans in the town which was destroyed at the end of the third century for the reconstruction of *oppidum Senonum* which the Emperor Julian found so fortunately placed to check the violence of invaders from beyond the Rhine. The walls of this *oppidum* were almost entirely demolished in the course of the present century, and have furnished hundreds of the carved stones which to-day compose the Gallo-Roman museum of Sens. M. Julliot has chosen twenty-six of these stones and has drawn them to the scale of one-tenth. By the aid of these drawings he has been able to reconstruct a façade presenting four windows, 3 m. broad and 4 m. high. The bays of these windows are framed in rich mouldings. They are crowned by quadrigas drawn by sea-horses. Their lower portions are decorated with bas-reliefs representing scenes from the baths, and others which are episodes taken from the wars of the giants and the gods. These rich windows are separated from one another by half-engaged columns, the shafts of which are entirely covered with vines and branches loaded with leaves and fruit. In some of them children are displayed and various kinds of animals and birds. These windows have their bays strengthened by iron bars spaced at 13 cm. apart. The façade probably rested upon a foundation, and each window must have been crowned by a triangular pediment supporting the quadriga. To what monument is this splendid façade attributed? It is probably that which belonged to the baths which certainly existed in the Roman Agendicum, where an aqueduct 15 kilometres long has been found, and an inscription recalling the rebuilding by Hadrian and Trajan of porticoes, and the distribution of baths and oil to the people of both sexes on the day of the inauguration of these porticoes and ambulatories. With the aid of recent discoveries the Latin inscription found at Sens belonging to the edifice built in honor of Caius Caesar, son of Agrippa

adopted by Augustus, has been completed. His titles are enumerated in this inscription: C. CAESARI AVGVSTI F | DIVI  
NEPOTI PONTIFICI | COS. IMP. PRINCIPI |  
IVVENTVTIS | CIVITAS SENONVM. — JULLIOT, *AM*,  
1895, p. 125.

## SPAIN.

**ANDALOUSIA.**—PHOENICIAN NECROPOLI.—M. Clermont-Ganneau read before the *AIBL* (May 8, '96) a paper by M. DE LAIGUE (former consul at Cadiz) upon the Phœnician necropoli in Andalousia. The first excavations go back to 1887, when were uncovered three tombs juxtaposed, formed of large slabs solidly placed, two of which contained bones, fragments of bronze, a bone collar, a gold ring with an agate on which is engraved a personage in oriental style. The third tomb contained a magnificent marble sarcophagus of the type called anthropoid, the cover of which, sculptured in high-relief, represents a man with thick hair, long and curling beard, who is robed in a tunic falling to his bare feet. The left arm is folded upon the breast and the hand holds some fruit; the right arm is extended and close to the body; M. de Laigue supposes that the right hand held a laurel crown painted green, traces of which were still to be seen before the washing to which the monument was subjected. This sarcophagus must be of Phœnician origin and it may be considered as an authentic proof of the occupation of Gades by the Phœnicians. In January, 1891, some earthworks undertaken upon another point led to the discovery of another necropolis containing sixty tombs exactly like the preceding. Finally, in 1894, there was discovered on the side of the convent of Regia a group of tombs identical with those of Cadiz. Among the monuments which were found in them we call attention to an intaglio with a symbolic Egyptian representation; a bronze statuette of Osiris; three ornaments, partly gold, and partly bronze, in the form of cylinders, surmounted respectively by a lion-head, a hawk-head and a ram-head.—*RC*, 1896, No. 21.

**CHIPIONA** —PHŒNICO-PUNIC NECROPOLIS.—At the June 12, '95, sitting of the *SAF*, M. Samuel Berger read a note from M. DE LAIGUE, on a Phœnico-Punic necropolis discovered at Chipiona, on the bay of Cadiz. The following are the circumstances under which this discovery was made: During the winter, a number of frightful and unprecedented storms devastated the coast of Andalusia and uncovered a serried line of tombs near the famous convent of Regia (a dependent of Chipiona and not far from Rota). The material of the tombs is *caracolillo*, a stone which is common in that country. The number of flagstones employed was generally five, disposed as usual



in the form of an *aljibe* or small cistern. These flagstones have been displaced so as to remove them from the danger of further risings of the sea. Some of the tombs are finished with masonry, which appears to indicate a relatively recent period. Finally, one of these tombs is so carefully polished on the outside that it would appear to have been prepared for receiving a coating or painting which, if they ever existed, have now entirely disappeared. The alignment of all these mortuary receptacles is rigorously geometric, and (as usual) the feet of the defunct are turned toward the east: however, either by design, or rather by displacements during the long extent of time, the heads seem slightly inclined toward the north. There were no vestiges of either sepulchral furniture or jewels, as at Cadiz.

### BELGIUM.

ROGIER VAN DER WEYDEN AND FLEMISH ARTISTS IN ITALY.—M. MüNTZ publishes in the *RAC* (1895, pp. 191–6), a paper on paintings of Rogier van der Weyden at Milan and Florence, his portraits of Sforza and the Medici family, adding some notes on Flemish and German artists who worked in Italy during the fifteenth century. It was already known that this great Flemish artist undertook a journey to Italy in 1449–50 and was received with the greatest honors by artists and princes. He received special hospitality at Ferrara and at Rome, and in the first of these cities he worked under Lionel of Este. The two paintings that are especially analyzed in this article are his *Crucifixion* now in the Museum of Brussels, and the *Virgin with Donors* now in the Museum of Frankfurt, both of which were executed in connection with the painter's sojourn at Milan and Florence. The Brussels painting was formerly in the Zambeccari collection at Bologna. The attribution of the *Crucifixion* to Rogier has been contested by such critics as Hymans and Fétis. In the lower part of the painting are three kneeling figures of donors—Francesco Sforza, his wife Bianca Visconti, and his son Galeazzo Maria. A study of the portraits shows that the portrait of Francesco Sforza was executed at about the same time as the medal of him by Pisanello executed in 1447, and this date corresponds with the date of Rogier's journey. In regard to the Frankfurt painting, while critics have recognized in the figures of Saints Cosmas and Damian portraits of members of the Medici family, they seem to have erred in their identification, according to Müntz. Crowe and Cavalcaselle see in them the portraits of Pietro and Giovanni. In one of the figures, that of S. Cosmas, Müntz sees the great Cosimo de' Medici himself, who would have been about sixty years old at the time of Rogier's journey. The face corresponds with the medallion of



Cosimo executed about ten years later. While suggesting Lorenzo for the other figure, M. Müntz leaves the identification in doubt. He calls attention to and reproduces a magnificent drawing of the fifteenth century, now in the Museum at Cologne, that reproduces these two figures from the picture, which seems to be an early copy from the picture rather than a study for it by the artist himself.

M. Müntz has some notes on Flemish painters who worked in Italy during the fifteenth century, adding a number of names to those which were already published by himself and other critics: such are the sculptors Corrado or Conrad (Arcevia), Gualtiero or Walter (Sulmona), Giovanni di Gocto (Naples); the painters, Martin of Cologne who became a member of the corporation of painters in Padua in 1485, Sogelmo of Melignis or Mechlin in Flanders, in the same city. Among the painters on glass is George of Germany, who worked in Rome under Sixtus IV; among wood-inlayers is Gondolo, who worked for Duke Frederic of Urbino; among goldsmiths is Ren Precht and "Berardino," who both worked in Naples, and a number of other goldsmiths and makers of textiles.

## HOLLAND.

**NIMÈGUEN.**—EXCAVATION OF A CARLOVINGIAN CHAPEL.—Excavations, undertaken and directed by Dr. Konrad Plath, have been made at the place now called Valkhof, where the imperial palace erected by Charlemagne was formerly found. These excavations have resulted in discoveries relating to the original form of the Carolingian Chapel. This construction, the aspect of which was singularly altered by the elevation of the soil and by architectural modifications, has assumed a new aspect of great beauty. As the result of this work, the communal Administration of Nimèguen has decided to reëstablish the imperial chapel in its original order, and to continue the excavations at the expense of the city. Dr. Plath has undertaken the study of all the palatine Chapels of the French emperors and later of the German, and he proposes to publish a collection of these studies, illustrated with numerous plates and photographs.—*RAC*, 1895, p. 91.

On pp. 475-482 of *RAC*, 1895, J. Helbig has reviewed (with reproductions of plates) the work which Dr. Plath has written on *La chapelle octogonale et les ruines du palais impérial à Nimègue*.

**WINTERSWYCK.**—A RENAISSANCE DUTCH FRESCO.—In the choir of the church at Winterswyck has been discovered an important mural painting of very remarkable quality and execution; and by reason of its date (the end of the fifteenth or beginning of the sixteenth century) it is of special interest for the history of Dutch art.—*CA*, 1895, p. 327.

## GERMANY.

**BERLIN.**—**PORTRAIT BY MEMLING.**—The Berlin Gallery has recently acquired the portrait of an elderly man by Memling. The subject is represented nearly full-face and crowned with a high, black cap. Behind him is a low wall to the left of which is a bright-colored marble column, and in the background a landscape with a river, bridge and castle. The picture is somewhat suggestive of the manner of Jan van Eyck, but has nevertheless all the characteristics of the work of Memling. The management of the light, the fine, delicate drawing, as well as the character and costume mark this as one of his early works. Another early work of Memling has recently been acquired for the museum at The Hague.—BODE, *JK*, 1896, p. 3.

**GARMISH (BAVARIA).**—**RENAISSANCE FRESCOS.**—The old parish church of St. Mary at Garmish in Upper Bavaria has an octagonal choir in which Renaissance frescoes have recently come to light. On the epistle-side only the upper portion of the paintings are preserved: here was a Madonna seated with the Christ-child and on either side an angel. The lower portion was destroyed by the erection of an oratory. On the gospel-side, where formerly stood the *ciborium*, the wall-painting is still preserved. Here is represented a *Madonna della Misericordia* (or Madonna sheltering the people beneath her mantle) many examples of which occur in Italian and German paintings of the xv century. Here the mantle of the standing Madonna is upheld by angels, on the right is the pope, a cardinal and knight, and on the left, priests and laity beneath whom is inscribed *Ora pro nobis, Mater misericordiae*. This painting occupies the upper portion of the pointed arch of the vault. Further down is a painting in three divisions. In the centre, God the Father holds the crucified Christ over whom hovers the dove of the Holy Spirit. On one side of this group under a painted baldachino is St. Corbinian, the patron of the diocese; on the other side the full-armed St. Sigismund. Below this was formerly the sculptured *ciborium*, on either side of which was painted a flying angel. Not far from Munich in the parish-church of Feldmoching is found a painting of a similar Madonna together with a painting of the *Visitation* assigned by Prof. Riehl to the years 1430–40.—*K*, '95, p. 164.

**MUNICH.**—**PAINTING BY LUCA SIGNORELLI.**—The old Pinacothek at Munich has lately acquired a painting by Signorelli. This picture, circular in form, represents the Madonna, who, with a graceful motion, turns towards the infant Jesus asleep at her side. This figure differs from the traditional type in its fuller forms and in the color of the vestments, a red mantle and a violet robe. In the background are antique monuments; a young man just come from the bath putting on his sandals.—*RAC*, 1895, p. 91.

**MÜNSTER.**—ROMAN MOSAIC-PAVEMENT.—In Münster, near Bingen, has been discovered a large Roman mosaic-pavement with rich figured decoration. The central field exhibits *Helios* on a chariot drawn by two horses. Over his body is thrown a chlamys and from his head proceed eleven rays. This central field is surrounded by twelve pictures from the cycle of the sun. The mosaics are finely executed and fairly-well preserved.—*Kunstchronik*, 1895, p. 75.

**NUREMBERG.**—PHOTOGRAPHS OF PICTURES IN THE NATIONAL MUSEUM.—Valuable material for the history of early-German painting is being furnished by the series of photographs taken by Friedrich Hoefle of Augsburg. The National Museum of Nuremberg is rich in paintings of early masters from Nuremberg, Augsburg, Ulm and Regensburg, and of anonymous paintings of the fifteenth century. This gallery contains also interesting works of the old masters from Köln and the Netherlands. Hoefle's photographs are taken on isochromatic plates which give the color values. Besides the 198 photographs from Nuremberg, he has made 151 from the gallery at Augsburg and some 30 from Noerdlingen.—*Kunstchronik*, 1895, p. 89.

**SARREBOURG.**—TWO GALLO-ROMAN DIVINITIES.—At the Jan. 31, '96 sitting of the *AIBL*, M. SALOMON REINACH presented the photographs of two Gallo-Roman altars recently discovered at Sarrebourg (ancient department of the Meurthe) in the course of the construction of some barracks. On one of these altars is represented the god with the mallet, accompanied by a female divinity. This couple have been known for a long time, but no inscription has thus far revealed the names of these personages thus grouped. The altar of Sarrebourg shows that they were called *SUCELLUS* and *NAUTOSVELTA*. M. Michaelis, who has published this monument, believes that he is able to refute a theory brought forward in France, according to which the god with the mallet is identical with the supreme god of the Gauls, whom Caesar calls *Dispater*. M. Reinach devoted himself to showing that this opinion is entirely sustainable, and that the new discovery tends to set aside the opinion of those who would assimilate the god with the mallet with the Roman god *Silvanus*.—*RC*, Feb. 10, '96.

**SODERSLEBEN.**—DISCOVERY OF A PAINTING BY WOHLGEMUTH.—At the Castle of Sodersleben, near Halle, has been discovered a painting by Michael Wohlgemuth in excellent preservation representing Christ upon the cross surrounded by the holy women, princes, priests and soldiers.—*CA*, 1895, p. 327.

### AUSTRIA-HUNGARY.

**DALMATIA.**—VANDALISM.—Mr. W. Law Bros writes to the *Athenæum* (Aug. 8, '96): "Having just returned from a visit to the Roman



remains in Dalmatia, probably unsurpassed in Europe for interest and magnificence. I would wish to record the fact that the superb Romanesque tower, with its Roman foundations, at the entrance to the Mausoleum of Diocletian at Spalato, has been completely and, to my mind, wantonly destroyed. Fragments of capitals and sculptured stones of all dates, from the third to the twelfth century, are lying about the ground, and some of them are being built into the new structure which is taking the place of the old. The Dalmatian authorities are anxious to encourage the visits of the English tourist to their country, and they have very much of interest to attract him; but surely to rebuild their antiquities is hardly calculated to do so."

**THE DALMATIAN SCULPTOR, JEAN DE TRAU.**—M. MÜNTZ observed (at the *AIBL* of Feb. 21, '96) that there has been so much said of the rôle played by Italian artists outside of Italy, that it is only just to signalize the services rendered to Italy by foreign artists. One of the greatest among them and certainly the least known is the Dalmatian sculptor, JEAN DE TRAU. The French, German and Italian art historians have known only one thing with regard to him up to this time: it is that he took part in the building of the mausoleum of Pope Paul II (died in 1471) preserved to-day in the Grottoes of the Vatican, and sculptured the beautiful figure of Hope, the cast of which one may see at the Museum of the Trocadero. Thanks to certain documents of Slavic origin, communicated by M. Louis Leger, Professor at the *Collège de France*, M. Müntz has been able to complete the biography of this master, and to enrich his work by a monument up to this time inedited. He shows that Jean the Dalmatian after having worked at Rome went to Hungary and became the principal collaborator of king Matthias Corvinus in the decoration of the edifices raised at Pesth. After the death of the king, the artist returned to Italy, and executed in 1509, for the Cathedral of Ancona, a mausoleum which exists still.—*RC*, March 9, '96.

### **BULGARIA.**

**THRACIAN BASRELIEFS WITH GREEK INSCRIPTIONS.**—At the Feb. 15, 1895, sitting of the *AIBL*, M. SALOMON REINACH read a paper on a series of basreliefs with Greek inscriptions which had been communicated to him by M. Dobrusky, curator of the Museum of Sophia (Bulgaria). These monuments, all of which were discovered in ancient Thrace, are of great interest for the understanding of the local cults and of the constitutive elements of the ancient language, of which, as yet, we know almost nothing. They form a valuable complement to the collection of Thracian inscriptions which were formerly published by Albert Dumont and reëdited by M. Homolle.—*RA*, June, '95.



**THRACIAN INSCRIPTIONS.**—Under the title: *Die alten Thraker*, M. TOMASCHEK has begun the publication of a *Corpus* of all that remains of the Thracian language (*Sitzungsberichte de Vienne*, t. CXXX, 1893). Many new names appear in the inscriptions collected in the Museum of Sophia which M. Dobrusky has published in the *Sbornik* (1894, No. XI), and which he communicated to the *Académie des Inscriptions* on Feb. 15, 1895.

Another quite important series of inscriptions from Bulgaria has been published by M. SCORPIL and commented by MM. Jirecek and Tomaschek.

**THRACIAN COINS.**—The Museum of Sophia has been enriched by a treasure of very well preserved coins from Abdera, from Parion, and from the Chersonnesos, which were discovered in the environs of Mount Rhodope. A summarized catalogue of them has been published by M. Dobrusky (*RN*, 1895, p. 103).

**DACIA.**—I will call attention to a brick discovered at Recka (Romula) on the left bank of the Danube near Sistova, with the curious inscription: Τοῦ Τρωκοῦ πολέμου καθ' Ὁμηρ[ον μάθανε τάξιν]. It is without doubt the end of a mnemonic poem used in the schools to initiate the children in the recital of Homer.

**ISTROPOLIS (MOESIA).**—The Greek dedication of an altar to the Nymphs makes known the Ionian tribe of the Αἰγικορεῖς (*AEM*, 1894, p. 81). It is known that Istropolis was a colony of Miletos.

**KALLATIS (MOESIA).**—In the environs of this city (at Mangalia) has been found a decree in honor of a Chersonnesitan; the epitaph in verse of a woman who had died in childbirth; rules for the sacrifices which were to take place in an edifice called Δασυλλιεῖον (there is known to be a Διόνυσος Δασύλλιος at Megara); and a Gnostic inscription on a gold amulet (*AEM*, 1894, p. 99).—S. R. in *RA*, Dec., '95.

**SOFIA.**—**CHRISTIAN ANTIQUITIES.**—At a sitting of the *AIBL* (July 24, '96), M. Le Blant announced that he had received from M. DOBRUSKY, director of the national museum of Sofia, impressions of two inscriptions engraved on marble which were found in 1894 at the time of the opening of the street called Positano. + *Hic positus est Demetrius diaconus.* — *Decius hic famulus (Sancti) Andreae* + . — A second letter from the same scholar calls attention to a very recent discovery—between the walls of the ancient basilica of Santa Sophia, the palace of the Sobrania and the State printing-office—of three tombs in masonry which contained a glass bottle, bronze *fibulae*, and some coins of the period from Valens to Justin II. Within the precincts of a church situated near the same basilica the substructions of which were uncovered in 1888, there were discovered the three following Christian inscriptions: + *Hic requiescit Florentia virgo* + . — + *Ενθα καταικτε*

Μαρια παρθενος + . — Ενθα κατακιτε Αμμονκις απο Σελμουντος + . It would seem as if these inscriptions should be placed towards the v or vi century. The *F* of the word *famulus* of the second epitaph assumes the form of an *E*; as yet M. Le Blant has not found it engraved in this way before the year 488. The same word *famulus* followed, as here, by the name of a saint in the genitive is found on the marbles of the v or the vi century.—M. Le Blant also called especial attention to an object found in 1893. It came from a tomb which was concealed within the apse of the basilica of Santa Sophia. This tomb, which was covered by a large slab, contained decomposed bones, remains of embroidery in gold, and a small locked *capsa* of silver, 7 cm. high and 8 cm. wide. The front is decorated with the Constantinian monogram; the back, with a cruciform monogram; the sides show geometric ornamentation. This *capsella* contained earth, or rather (M. Dobrusky thinks) mould coming from the decomposition of organic matter. M. Le Blant is inclined to think it is a box containing relics, which was buried with the deceased.—*RC*, 1896, Nos. 33–34.

**TOMISWAR = TOMIS (THRACIA).**—Leaving on one side the Latin inscriptions, I will call attention to the base of a statue with dedication, fragments of epigrams, a list of members of a college, and a Byzantine exclamation, εὐλεός μοι ὁ θεός, painted in white on a small vase (*AEM*, 1894, pp. 88–99).—S. R. in *RA*, Dec., '95.

## TURKEY.

**CONSTANTINOPLE.**—S. REINACH writes in *RA*, Dec., '95: "THE MUSEUM has received the following objects, a list of which I owe to the kindness of M. Baltazzi: (1) Two large Phrygian inscriptions (?) coming from Euyuk, vilayet of Angora (excavations Chantre); (2) Colossal head in marble of Zeus, and Laws of Ilium (excavations at Hissarlik and researches in the environs), also a quantity of indigenous and Mykenaeen pottery which M. Smith has catalogued and classified in series in a hall on the ground-floor of Tchînli-Kiosk; (3) Roman objects (glass bottles, pottery, a winged genius in terracotta playing with a dog) coming from the necropolis of Biga near Lampsakos; (4) an admirable gold ring on the bezel of which is engraved a Venus threatening Cupid with a small stick, coming from a tomb at Lampsakos; (5) from a tomb on the acropolis at Rhodes, a large amphora 46 cm. high, with red figures on a black ground representing an Eleusinian scene; (6) the Artemis called Persic of Dorylaion; (7) the monument of Hierapytna; (8) the Hittite lion of the fountain of Kalaba (Perrot, t. iv, p. 713); (9) a complete Ionic capital from Neandreia (Koldewey, p. 34); (10) a sundial of white marble from *Seleucis ad mare*; (11) from Adrianopolis a marble σήκωμα 67 cm. long, 29 cm.

wide; it is divided into two registers, the first containing six unequal cylindrical cavities, the second seven circular cavities—on the marble table is sculptured the hind part of a lion; (12) the beautiful ante-She-mitic inscription from Arykanda in Lykia (*RA*, 1893, II, p. 355); (13) from Gordion, female head in red limestone (23 cm. high) in the Phrygian style; it is to be published by M. Koerte; (14) the vase of Amasia (*CIL*, III, 6984), with a long Roman inscription and reliefs representing arms, military insignia, etc.; photographs and engravings have been sent to M. Mommsen.

"M. Baltazzi writes me; in consequence of the earthquake at Constantinople, a part of the old walls were thrown down. Near Top-Capou, among the rubbish were found fragments of Byzantine sculptures; they are religious subjects, decorations, and some inscriptions of the same epoch, all badly mutilated. Our Byzantine collection is enriched by a basrelief of a Victory, which was walled in near the gate.

"Near the column of Arcadius, were found and exported to the Museum an Egyptian sphinx in red granite; the head was wanting. Within the enclosure of the old Seraglio, near Gul-hané, were found a large number of fragments of pottery and Byzantine coins.

"The government has undertaken, under the superintendence of the Museum, the restoration of the obelisk with freestone from the hippodrome; the stones that are lacking will be replaced by materials taken from the walls of the enclosure.

"In digging a well within the enclosure of the large *maîtrise* of artillery at Top-hané, were discovered two Greek inscriptions; one is a decree of 22 lines in honor of a prefect of Byzantium (second century A. D.); the second is Byzantine and difficult to read.

"Father Scheil makes known to the Museum, in the Peters foundation, a tablet from Nippur which represents 'a primitive rental-book without survey,' the plan of a vast property belonging without doubt to the temple of Ellil (*Recueil de travaux*, 1894, p. 36).

"A Byzantine basrelief which was set into the walls of Constantinople and which M. Mordtmann had placed in the Museum at Berlin in 1880, furnishes M. Strzygowski material for an interesting study. The subject is the *Calling of Moses*, which is represented almost identically on one of the doors of Santa Sabina at Rome. The article contains new indications on the Byzantine basreliefs and fragments of architecture in the Museum of Tehinli-Kiosk (*JK*, 1893, p. 65; *BZ*, 1895, pp. 225, 226)."

**DARDANELLES.**—ARCHAIC BRONZE STATUETTE OF ATHENA.—At a sitting of the *AIBL* (July 10, '95), M. SALOMON REINACH presented a bronze statuette of Athena, of archaic Greek style, which was recently discovered near the Dardanelles and acquired by the Museum of Constantinople. This statuette reproduces a type of which only one



example is known in statuary—that of a bronze colossus described by the historian Niketas and destroyed at Constantinople in 1203. M. Reinach gave reasons for thinking that this colossus was the Athena of the celebrated temple at Lindos, on the island of Rhodes. This archaic type was transformed during the epoch of Pheidias, but without any brusque interruption of the tradition. The influence of it was still to be seen in the Athena in gold and ivory of the Parthenon, as also in the colossal Athena called Promachos, the work of Pheidias on the Acropolis. According to M. Reinach, we have preserved an exact copy of this last statue in a bronze figurine discovered near Coblenz and bought by the Museum of Fine Arts at Boston.—*RA*, Oct., '95, p. 253.

## RUSSIA.

**SOUTH RUSSIA.**—ARCHÆOLOGICAL DISCOVERIES.—The *Academy* of Dec. 21, '95, quotes the following from the Odessa correspondent of the *Times*: "By order of the St. Petersburg Imperial Archæological Committee the curator, M. Goshkevitch, has been making archæological excursions during the months of August, September, and October of the present year along the banks of the Dnieper (Borysthenes) and the Bug (Hypanis), especially in the district of which the villages of Stanislav and Kisliakovka are the centre.

**OLBIA.**—"The latter village is opposite the ruins of the ancient Olbia, a description of which has been given by Herodotos, wherein he states it to be surrounded by a wall with many towers, and distinguished for its extensive trade and the civilization of its inhabitants. The *Listok* states that the curator has found the traces of the ruins of this historic capital. The ramparts and inner parts are well preserved, while the ruins of the dwellings are still filled with the ancient building materials used centuries ago, and terracotta figures, with subjects from domestic life; pottery, and small vessels are still continually being discovered by the villagers.

**ANCIENT SITES.**—"The number of ancient sites discovered by M. Goshkevitch during his excursion is fifteen. The general character may be given as follows: Each one is situated on the steep bank of the river, which forms a natural defence against surprise attacks, and the other three sides are surrounded by ramparts in a good state of preservation, with the ruins of dwelling-places within the walls. One of the most interesting of these sites is called PROPASTNOE, situated on the edge of the ravine of the same name near the Monastery of Bisukov. Here many ancient Greek vessels were found, and both here and on the banks of the Bug were discovered pieces of money of the time of Theodosios the Great, who reigned near the end of the fourth century. In the village of KISLIAKOVKA evident traces were discovered of an



ancient Greek settlement, and here the curator discovered a head of a statue in a good state of preservation. Here, also, the peasants, a short time ago, unearthed a splendid Greek statue; but, being ignorant of its value, they destroyed it, although they sell to the first buyer the coins they find at the ancient site of Olbia, and many private persons in these parts have splendid numismatic collections of the Scythian and other periods.

**FIVE TUMULI.**—"Besides the cursory examination of these sites five tumuli were opened—two on the bank of the Dnieper and three near the village of Arkhanjelskoe, in the parish of Alexandrova. Four of these tumuli proved to be the graves of unimportant chieftains, there being nothing except the skeletons within; but the fifth, which was near the well-known Borysthenian burying-ground, contained a vault-like chamber, faced with oak blocks, and a floor that had been made white with cement or lime. A skeleton was lying on a stone slab, with extended arm-bones and on the wrist a bracelet of pure gold. Around the neck were four finely worked gold and amber necklaces, and near the skull there were the remains of a dark red colour, while at the hipbone was a kind of knife or sword. Thirty bone arrows in a quiver, as well as a corytos or bow-case, were near the skull, but the quiver crumbled away on exposure to the air. The skeleton also was so decayed that it crumbled to dust on being touched. Judging from the manner of the interment and the objects found, M. Goshkevitch thinks that it belongs to the Scythian period.

"In a ravine opening into the valley of the Dnieper a considerable number of mammoth bones were discovered; but they were only partly dug out of the ground last month, and so they will remain until next year, when it is believed that the Government will examine more extensively the ancient sites in the provinces of Cherson and Taurida.

"Owing to the lateness of the season, the curator was not able to examine the many ruins and sites of ancient settlements which are known to exist beyond the Monastery of Bisukov, although he brought away from there to the Cherson Museum a massive piece of statuary having on its two sides crosses and cypress leaves, as well as a bunch of prisob. This piece of work is believed to belong to the period when Genoese colonies were in a flourishing state on the shores of the Black Sea."

**PUBLICATION OF ANTIQUITIES.**—Volume xvii of the *Memoires de la Société Archéologique d'Odessa* (Russia), published in 1894, contains (1) inscriptions from Olbia and from Tyra; (2) a catalogue, by M. Yastrebov, of the antiquities of the government of Cherson; and (3) a paper on the alabastron of Psiax and Hilinos at the Museum of Odessa. All this remains almost unknown in the West: I notice, however, a good

summary of the paper of M. Yastrebov in *L'Anthropologie* (1895, p. 324), the work of M. Th. Volkov.—S. R. in *RA*, Dec., '95.

**CRIMEA.**—BARON DE BAYE presented to the *SAF*, (April 3, '95) numerous fragments of pottery of various manufactures and epochs brought from the Crimea. He showed his colleagues examples of antique Greek vases, fragments of oriental pottery of the Middle Ages (from the XII to the XIV century), and finally some specimens of a ceramic of indeterminate origin to which he especially called the attention of the Society. This pottery, decorated with animals, has not yet been studied, for it has been only recently discovered. It was the excavations of Theodosia and of Cherson which revealed their existence.

M. DE BAYE has given to the Louvre a series of the fragments of vases and terracottas collected at Theodosia.

**CHERSON**—DISCOVERY OF THE BYZANTINE CITY.—The excavations on the south of Sebastopol have led to the discovery of the great Byzantine city Cherson, which is to be distinguished from the town of the same name at the mouth of the Dnieper. The different quarters of the city and the principal buildings have been laid bare, and the finding of the ruins of no less than thirty churches shows the former importance of the place. The city itself is built upon the site of one still more ancient, and relics of Greek-Scythian art and culture are being daily unearthed, including coins with the symbol of the ancient city, the Diana of Tauris with the hind. An inscribed stone confirms the assertion of ancient writers that Chersonesos was a colony of the Pontic Herakleia. Dr. Kosciusko, the director of the excavations, has built a small provisional museum upon the spot, from which the most important of the "finds" are dispatched once a month to the Hermitage at St. Petersburg or to the Historical Museum at Moscow.—*Athen.*, Feb. 22, '96.

## GREAT BRITAIN.

**MURAL PAINTINGS IN THE SOUTH OF ENGLAND.**—Mr. C. E. KEYSER read to the Archæological Institute (Feb. 5) a paper entitled: *Recently discovered Mural Paintings at Willingham church, Cambridgeshire, and elsewhere in the South of England*, but confined his remarks to Suffolk, Essex, Hertford, Kent, Sussex, Hampshire, Dorset, and Devonshire, leaving Willingham church to be dealt with in a subsequent paper. The author commenced with describing the XII and XIII-century paintings at Lakenheath church, Suffolk, and the Norman painting at Heybridge and Copford in Essex. Passing on to Littlebourne and Boughton Aluph in Kent, he dealt with the little church of Clayton in Sussex, and described the large and early representation of the Doom therein depicted. The paintings of the XIII and XIV centuries repre-

senting the Annunciation and St. Michael weighing souls, found at Rotherfield, were then described; also a fine example of St. Christopher at West Grinstead. Mention was made of a large XIV-century painting at Catherington church in Hampshire, representing St. Michael weighing souls, and the most recently discovered paintings at Wellow of the figures of St. Thomas à Becket, Edmund of Pontigny, Archbishop of Canterbury, besides other figures. The paper closed with descriptions of paintings to be seen at Wimborne Minster in Dorset and at Axmouth in Devonshire. Mr. Keyser promised to read the remaining portion of the paper at the May meeting.—*Athen.*, Feb. 29, '96.

**ROMAN REMAINS IN BRITAIN.**—Mr. Haverfield publishes in the *CR*, of Feb. '96, a third article on Discoveries of Roman Remains in Britain, which is a brief summary of the discoveries since May 1894, the date of his last article on this subject. He speaks of the excavations by the Newcastle Society of Antiquaries under Dr. Hodgkin during two years at

**AESICA=****GREAT CHESTER**, one of the fortresses on the Roman Wall in Haltwhistle. The guard-chamber of the south gate yielded two very large and remarkable silver *fibulae* of late Celtic pattern, together with a silver necklace, some rings and other notable objects, all dating from about 200 A. D., and suggesting that the gate and guard-chambers may have been ruined at about that time. Outside the guard-chamber were found a number of bronze scales from a piece of Roman scale-armor. From the portions of ground-plan laid bare, it is evident that this fortress, like the others in north Britain, was full of stone edifices and therein differed from the forts along the Pfahlgraben. The masonry of the Wall and the fortress are found to be bounded together, thus proving that they were erected contemporaneously.

**THE VALLUM.**—The exploration of the Vallum shows that no "gromatic ditch" can be traced and that all its mounds belong to one work. The striking discovery was made near Birdoswald of a turf-wall 12 to 15 ft. wide with a big ditch in front running between and parallel to the Wall and the Vallum for about a mile and a quarter. It is pretty certainly Roman, but speculations as to its origin are deferred until further investigation.

**BIRRENS.**—In Scotland the Roman fort Birrens, near Ecclefechan, has been excavated with the result of finding several inscriptions and interesting buildings. It is probably the Roman *Blatum Bulgium*.

**VILLAS.**—Of lesser excavations there should be mentioned the villas at Darenth in Kent, Ely near Cardiff, and Sudely near Cheltenham. The first and the last of these are built on the courtyard type.

**GREAT CHESTER.**—The *Academy* (of April 11, '96) quotes the following from the annual report of the Society of Antiquaries of Newcastle-upon-Tyne: "The exploration of the Roman camp at Great



Chester has been successfully prosecuted by the Northumberland Excavation Committee, and the excavations have disclosed the existence of a western gateway unknown to Bruce and Maclauchlan. Interesting evidences are afforded of at least three distinct periods in the history of the camp, separated by intervening periods of demolition."

**DORE** (NEAR HEREFORD).—THE CISTERCIAN ABBEY.—During the summer of 1895 some interesting results were obtained by excavating on the site of the nave of the Cistercian Abbey of Dore, about twelve miles west of Hereford, at the southern end of the Golden Valley. Hitherto only an approximate idea of the length of the western arm has been possible. The excavations, however, have revealed the position of the west wall at its northwest corner, and also the bases of all the columns, except two, which supported the north arcade. The nave was of nine bays, divided by circular columns 3 ft. 6 in. in diameter, and standing on square bases or plinths. At the second column west of the "crossing" was found the base of the great rood-screen, partly composed of XIII-century worked stones reused. Many of these still retained traces of colour, and fragments of a shrine or tomb found close by were also elaborately coloured and gilt. The rood-screen crossed the aisles as well as the central nave. The side screen-walls between the columns of the nave west of the rood-screen—so characteristic a feature of Cistercian churches—were found in two bays, but toward the west end the destruction of the walls generally had been more complete, even the columns themselves being cleared away to the level of the footings. Some beautiful stone screenwork was found, of the XIII century, also fragments of armorial and embossed tiles. Burials have taken place for some years past on the site of the south arcade; and, quite recently, during the digging of a grave, the southern end of the rood-screen was discovered, and partially destroyed. Just west of this an elaborate Early-English cap from one of the large circular columns was found in a perfect state.—*Athen.*, Nov. 2, '95.

**GLASTONBURY**.—THE LAKE-VILLAGE.—At a meeting of the anthropologic section of the British Association, Dr. R. MUNRO submitted the third report of the committee on the Lake-Village of Glastonbury. During the year, 15 more dwelling-mounds and 500ft. of palisading had been disclosed, and nearly two-thirds of the border had now been traced. Many valuable relics had been obtained, among which were a flint saw, a complete ladder 7ft. long, a small door of solid oak, and an oval bronze mirror, a feature of late-Celtic art. The pottery was abundant and ornamented in late-Celtic style, uninfluenced by Roman art. Hence the discovery of this lake-village could not fail to shed much light upon one of the obscurest periods of British art. It was quite as likely that the pottery was connected with the pre-historic



iron age as with the Roman occupation. No fragment of Samian or of distinctly Roman ware had been found in the settlement. The mirrors were doubtless introduced from a foreign source. By the side of the mirrors, tweezers and antimony had been found. The skulls were dolichocephalic, of an Iberic type. The discovery was of the utmost importance, for it revealed the manners and avocations of the prehistoric people who occupied Glastonbury in the iron age.—*Acad.*, Sep. 28, '95.

**KENT.**—A PREHISTORIC METROPOLIS.—At Swanscombe, and in many of the surrounding parishes, great numbers of worked stones and tools can still be found on the surface, notwithstanding the vast quantities that have been picked off by collectors, or used for road-making and similar purposes. These tools belong to all ages, from the British back to that very remote period when the gravels were being deposited on the high plateau of Kent in pliocene times.

From the area of the site occupied by Swanscombe, and the vast number of stones indicating manufacture and use at the spot, it seems to have been a city of great extent, that possibly might make it the metropolis of that period, and so antedate the great capital that has grown fifteen miles further up the river. It is certain that this site was continuously occupied for an enormous period of time. At levels ranging from fifty to a hundred feet above the river, on the belt of chalk bordering the valley, is a huge deposit of mixed gravel, sand, and clay, for the most part containing in abundance worked flints and flakes. These generally are of such a character that they clearly indicate manufacture and very extensive use upon the site. The majority have no sign of abrasion or water-wear. Some have evidently fallen from the hand of the maker, and such edges as have not been used are as sharp and fine as when first struck from the flint. From the manner in which they were deposited with the gravel, it is possible that the town was built, at least in part, upon piles. These implements and chips constitute nearly all the evidence yet recognized of the countless generations of dwellers in this great settlement. Fortunately some human bones, and one very remarkable skull, have been discovered at Galley Hill (in this parish) in such a position that, apart from the powerful evidence of the very marked characteristics they furnish, no doubt can remain that they belonged to the race of men then living in this great town.

The stones used throughout the transition or prepalæolithic time are frequently very large, generally left-handed, and nearly always rough, but the ideal shape of the later axe is already clearly shown in them. Yet all these precede the time when this Kentish town was first occupied. The Thames (or its great predecessor) then ran more than a

hundred feet above its present level. With the myriads of untravelled stones that mark it as a site of occupation there occur occasionally other stones, of worn and travelled look, that were derived from the older gravels already noted. These are of ruder types, or are worn only, not fashioned. They prove earlier occupation of higher sites, and that man had already so far developed that with much skill he chipped stones, with beautiful symmetry, into good forms for use.

The large proportion of drills and graving-tools indicates a very considerable development of art or ornamentation of the softer materials doubtless used. This town was occupied so long that the Thames scooped out its valley over 50 ft. deeper, with no appreciable difference in any of its conditions. The woolly mammoth and rhinoceros were the big game of its hunters throughout this period, and their remains abound. Since the disappearance of these great beasts the river has cut down the valley 50 ft. further. In the clays and gravels of Swanscombe lies buried the evidence of much of the lives of our ancestors during all those unreckoned centuries. The men of Kent in this old town, as perhaps in many others, became skilled workers in flint, and possibly supplied surrounding tribes and nations, not with the raw material only, but with manufactured goods. Beautifully made axes, knives, gyrotors, fabricators, drills, scrapers, spoke-shaves, graving-tools, hammers, netweights, and anchors, with other improved types of tools, indicate a considerable degree of development and civilization. The drills, spokeshaves, and graving-tools speak of much skill in working ivory, bone, and wood.—H. STOKES, in *Athen.*, Sep. 7, 1895.

**OXFORD.**—THE ASHMOLEAN MUSEUM.—We quote the following from the annual report of the visitors of the Ashmolean Museum at Oxford: The year 1894 has been marked by valuable additions to the collections. The Egyptian department has been enriched by the chief results of Prof. Flinders Petrie's excavations at Koptos, including fragments of archaic sculpture and terracotta which are apparently anterior to the historic period of Egypt, and are the first objects of the kind yet known.

Capt. H. G. Lyons, R.E., has also presented a series of XII-dynasty stelae from the Northern Temple at Wady Halfa, and two hieratic stelae from the village of Mut in the Dakhla oasis, which are of great interest as referring to the artesian wells of the oasis, the registers of water, and other matters connected with its supply.

Dr. Fortnum has deposited, together with scarabs and other Egyptian relics, a very fine blue-glazed libation vase, with inscriptions showing that it was to be used for libations of wine and milk by the Osiris priest of Amen-Ra at Thebes. A series of scarabs and other

small Egyptian relics was procured by the Keeper during a visit to Lower Egypt.

A very interesting addition to the Oriental collection of the Museum has been made in the inscribed weight from Samaria presented by Dr. T. Chaplin. Through Mr. D. G. Hogarth's kindness, the Hittite collection received an important accession of seals and stone implements procured by him at Ain Tab in Cilicia.

The development of the part of our collections devoted to primitive Greece and the Islands has made considerable progress in the course of the last year. Mr. J. L. Myres has presented to the Museum a collection of Cypriote antiquities, the result of his recent excavations, including terracotta figures from a votive deposit near Larnaca, and a series of early tomb-groups, some of them of special chronological value from the association of imported Mycenaean vases with indigenous fabrics. Other Cypriote antiquities from Amathus have been given by the Trustees of the British Museum.

As the result of his explorations in Crete, the Keeper has been able to add to the Museum a variety of objects which throw a new light on the early culture of the Aegean peoples. Among these are a selection of early seal-stones, together with casts of similar objects taken in Crete, inscribed vases and other relics, which evidence the existence in the island of both a pictographic and a linear system of writing in pre-Phoenician times. Others display decorative features derived from XII-dynasty motives, and carry back the connexion of the Aegean peoples with the Nile valley to the middle of the third millennium B. C. This contact is further illustrated by a series of stone vessels of primitive forms from early Cretan graves. Other marble vessels of the same date from Naxos have been presented by Mr. J. L. Myres.

The Keeper has also been able to secure some interesting finds of bronze figures and weapons of Mycenaean date from votive deposits in Cretan caves, together with vases and other objects of the same period. Among the votive figures may be mentioned the third and finest example yet known of a bronze statuette of a Mycenaean warrior in a peaked helmet. The two others were found at Tiryns and Mycenae respectively. From Mycenae itself the Museum has acquired a set of gold pendants of characteristic forms.

Among the classical antiquities obtained during the last year may be mentioned an archaic bronze figure of Herakles in marriage costume, from the site of Gela in Sicily, an early terracotta relief of a Sphinx from near Kritsà in Crete, and a fourth-century red-figured krater from Capua, with a very beautiful design, perhaps representing the rape of Persephone. The Branteghen Cup, of Theban ware, no doubt from the temple of the Cabeiri, has also been purchased for the



collection. It bears comic representations of Odysseus and Circe, and of Boreas blowing the hero over the sea in a boat consisting of two amphorae. Dr. Fortnum has also deposited with the other objects of his collection two red-figured hydrias in most perfect condition, one representing a lady with two handmaidens, the other Apollo holding his lyre between two female flute-players.

From Athens were obtained a series of fine specimens of Dipylon vases, and from Argos and Olympia bronze figures of the same period, two representing horses, and the other a large beetle of remarkable type. These specimens of the geometrical period help to fill what has hitherto been a serious lacuna in the Museum.

Dr. Fortnum has supplemented his former munificence by the deposit on loan of almost the whole of the rest of his collection of Bronzes and Majolica, together with specimens of sculpture, glass, and other objects. The whole of this magnificent series is now arranged with the part of his collection already presented by him in the Renaissance Room.

Among the Bronzes are some of unique importance. Several of these works belong to the end of the fifteenth or the early years of the sixteenth century, including such masterpieces as the inkstand attributed to Riccio of Padua; another of Florentine work, in the form of a nude boy holding two cornucopias; and a North-Italian figure of Hercules striking with his club. A candlestick of North-Italian fabric (*circa* 1470) is probably unequalled for the combined delicacy and boldness of the reliefs with which it is adorned. An inkstand in the form of a sea-monster is attributed to Cellini, and two pieces—a recumbent Latona with her children, and a saltcellar supported by a kneeling male figure—to Guglielmo della Porta, a pupil of Michel Angelo. A figure of Venus is by Giovanni da Bologna, and there is another after Francia. Among the reliefs is a Deposition, perhaps a study by Donatello himself for the terracotta relief in the church of St. Antonio at Padua. There is also a German inkstand of great importance, signed by Peter Vischer, of Nuremberg.

Among the Majolica now deposited by Dr. Fortnum are some brilliant specimens of Italian lustred ware by Maestro Giorgio, and two early Gubbio dishes, richly lustred in ruby and gold, one representing a scene from one of Aesop's Fables, after a woodcut of 1485. There are some choice examples of Faenza and Caffaggiolo plates (*circa* 1520) and specimens of Diruta, Castel Durante, Urbino, and other fabrics, a Siculo-Moresque ewer, and a beautiful series of Persian and Rhodian Damascus wares. The glass includes a sixteenth-century enamelled jug, Venetian tazzas, and specimens of German, Flemish, and other work. Dr. Fortnum has also deposited two fine reliefs by Andrea della



Robbia. One of these, representing the Last Sacrament of Santa Maria Egittia, is a contemporary replica of one of the panels of Andrea's large altarpiece in the cathedral of Arezzo; the other is a tabernacle with the Virgin and Child executed by Andrea, in Luca's manner, 1470. — *Academy*, April 6, '95.

**SILCHESTER.**—EXCAVATIONS OF 1894.—Six and a half acres of the site were thoroughly and carefully examined, and, though these excavations did not reveal any large building, they were of no small importance, as they disclosed for the first time something of the industries of a Romano-British town. Twenty-one small hearths or furnaces, some circular and some oblong, were uncovered. With the exception of a medium-sized capital and base of a Doric column, and a large slab of Purbeck marble, no important architectural remains came to light. Of minor objects in metal, bone, glass, and iron, the usual variety has been found, as well as a few articles of more special moment. One of the special features of the year was the discovery of a hoard of 250 silver denarii of early date, ranging from Mark Antony to Severus. It seems probable that this hoard was concealed during the struggle between Albinus and Severus (A. D. 194–197), which closely concerned Britain.—*Athen.*, May 4, '95.

**EXCAVATIONS OF 1895.**—During the excavations in 1895 (resumed for the sixth year in succession), the area examined was about three acres and a half between the basilica and the west gate, and consisting of Insulæ XIII and XIV, immediately to the south of the two Insulæ excavated in 1894. The results are fully equal, both in general and particular interest, to those of the previous five seasons.

There was a remarkable contrast between the two Insulæ examined in 1895, Insula XIII being destitute of almost any remains save a few of the circular and oblong dyers' hearths similar to those discovered the previous year, whilst Insula XIV was practically covered by the foundations of two large and important houses. In both houses were a number of winter-rooms, warmed by hypocausts. The westernmost of these two houses was of the courtyard type, but it differed in a remarkable way from all Silchester houses yet uncovered in having the fourth side (which is usually open) covered by a range of large rooms with mosaic-floors. The northernmost room has in the centre a large panel of fine mosaic, about 15 feet square, composed of five large circles within octagons, and filled with stars and geometrical figures, the whole being enclosed by a broad border of braid work and set in a ground of red *tesserae*. The colors used are black, white, red, and yellow. About three-fourths of this pavement is intact.

The next room has an almost perfect mosaic-pavement composed entirely of fine black and white *tesserae* arranged in 81 squares or panels

of geometrical design coupled by fret-work. It measures about 14 feet by 16 feet, and is set in a ground of coarse red *tesserae*. The next room has a fine mosaic-pavement of about the same size as that just described, composed of 16 octagonal panels of black, white, red, and yellow *tesserae*, but, unfortunately, almost the whole is destroyed. A passage paved with ordinary red *tesserae* separates the three northernmost chambers from the other two. One of these has a plain red pavement only. The southernmost chamber retains a nearly perfect mosaic centre, about 14 feet square, formed of nine hexagonal panels with floral and other devices, all of good design and character. Remains of mosaic-flooring were found in other rooms, but the four in the eastern range were of large size and good workmanship. Three out of the four were in such excellent preservation that they have been taken up, and most cunningly and faithfully put together again and mounted. These large pavements, in common with the rest of the finds, will eventually be exhibited in the Reading Museum. So fine a series of handsome mosaic-pavements have never previously been secured from a single building.

The easternmost house was also of the courtyard type, but of curiously irregular plan. It has a street frontage of more than 200 feet, and extends backwards for over 150 feet. The most noteworthy feature of this house was the occurrence of a small chapel, wherein was the base of a detached shrine for the household gods. Its principal chambers were on the west side, and had mosaic-pavements almost entirely destroyed. A vestibule in the north part of the house, 12 feet wide and 54 feet long, has nearly the whole of a very remarkable mosaic-pavement. It consists of groundwork of common red and drab mosaic, arranged in long bands or panels, filled with squares or lozenges, and coupled by frets. In this are set, in somewhat capricious fashion, no fewer than five, if not six, panels of fine mosaic-work of excellent design. First, there are two small squares, each two feet across, placed side by side with an interval of a few inches. Then comes a large panel, six feet square, with a bust (much injured) within a circular border. Beyond this is a long and narrow panel of interlacing work, and beyond this again the remains of a fine panel (or, perhaps, two placed end to end) over 20 ft. long, which has evidently been almost entirely destroyed within the last few years through the agency of a "scarifier." Very few instances of so elaborate a combination of coarse and fine mosaic patterns have come to light in Britain. The occurrence, therefore, of so curious and perfect an example at Silchester is noteworthy. At the west end of the vestibule is a small room, on a lower level, with a very perfect floor of drab mosaic with a central panel of fine work, but this is injured in the centre. One

pavement is of interest because of the pattern indicating the exact position of the table and couches in the *triclinium*.

No architectural remains were discovered, save part of a small well-designed Doric capital.

Objects in bronze and iron and considerable portions of vessels of glass and of window-glass, as well as several glass beads, were found. There was also one specially noteworthy glass vessel found in a rubbish-pit of house No. 1, which is the gem of the exhibition. It is a pillar-moulded bowl, 4½ in. in diameter and 2½ in. in depth, of marbled glass, of a rich sapphire-blue colour streaked with white and yellow spots. Small fragments of such bowls have been found at Silchester and elsewhere in Britain, but this is the only complete example in England. This bowl was undoubtedly imported from Italy. Another remarkable object, which was also found in a rubbish-pit, is a block of wood, some 22 in. long, through which pass two large and perfect lead pipes. In front is the chase for another group of pipes which have been taken away. This arrangement represented, when complete, the force-pump described by Vitruvius as the *machina Ctesibica*, and is of peculiar interest as being the only example of Roman hydraulic machinery hitherto found in Britain.

Of the pottery may be mentioned (1) a fine bowl of unusual form, ornamented with a triple row of overlapping scales and covered with a greenish-yellow glaze, and (2) several of the pseudo-Samian bowls having good figure designs in slight relief, particularly one of a figure in a chariot drawn by a centaur. The coins were comparatively few in number, and of no special interest; they extend from Hadrian to Magnentius.

Probably the most interesting thing in the collection in the eyes of Romano-British antiquaries is the plaster design of a painted dado from chamber 22, house No. 1, of Insula xiv. A sufficient number of pieces of wall-plaster were recovered to be ingeniously pieced together, so as to display a bold and effective pattern. The pattern is formed by a series of rings and hollow squares of a grey colour upon a dark claret-red background, linked together by ears of barley with intermediate centres of blue cornflowers. This is a proof that just as the decorative house-painters of Italy drew their ideas from the flora around them, such as the vine, myrtle, or acanthus, so too did the artists of our islands from the cornfields that doubtless then surrounded the Roman city of Silchester.

The committee propose to continue the work this year in the adjacent Insulæ. About half of the area (100 acres) within the walls has now been systematically excavated, with most important results, but there is still several more years' work to be done before this great



example of a Romano-British city can be regarded as completely disclosed.—*Athen.*, May 2, '96; *London Times*, June, '95.

**WATTON**.—EXCAVATIONS AT WATTON PRIORY. — In September, 1895, was resumed the work begun in 1893 of exhuming the remains and the ground-plan of the largest and wealthiest of the houses pertaining to the English order of Gilbertines. It is the only one that has been investigated. It will be remembered that the ground-plan of the conventual church, with many feet of walling in some places, was uncovered in 1894. The church was 208 ft. long by 51 ft. wide, exclusive of the irregularly-shaped transepts. It was found to be divided from end to end into two unequal parts by a partition-wall, arcaded above, to separate the sexes.

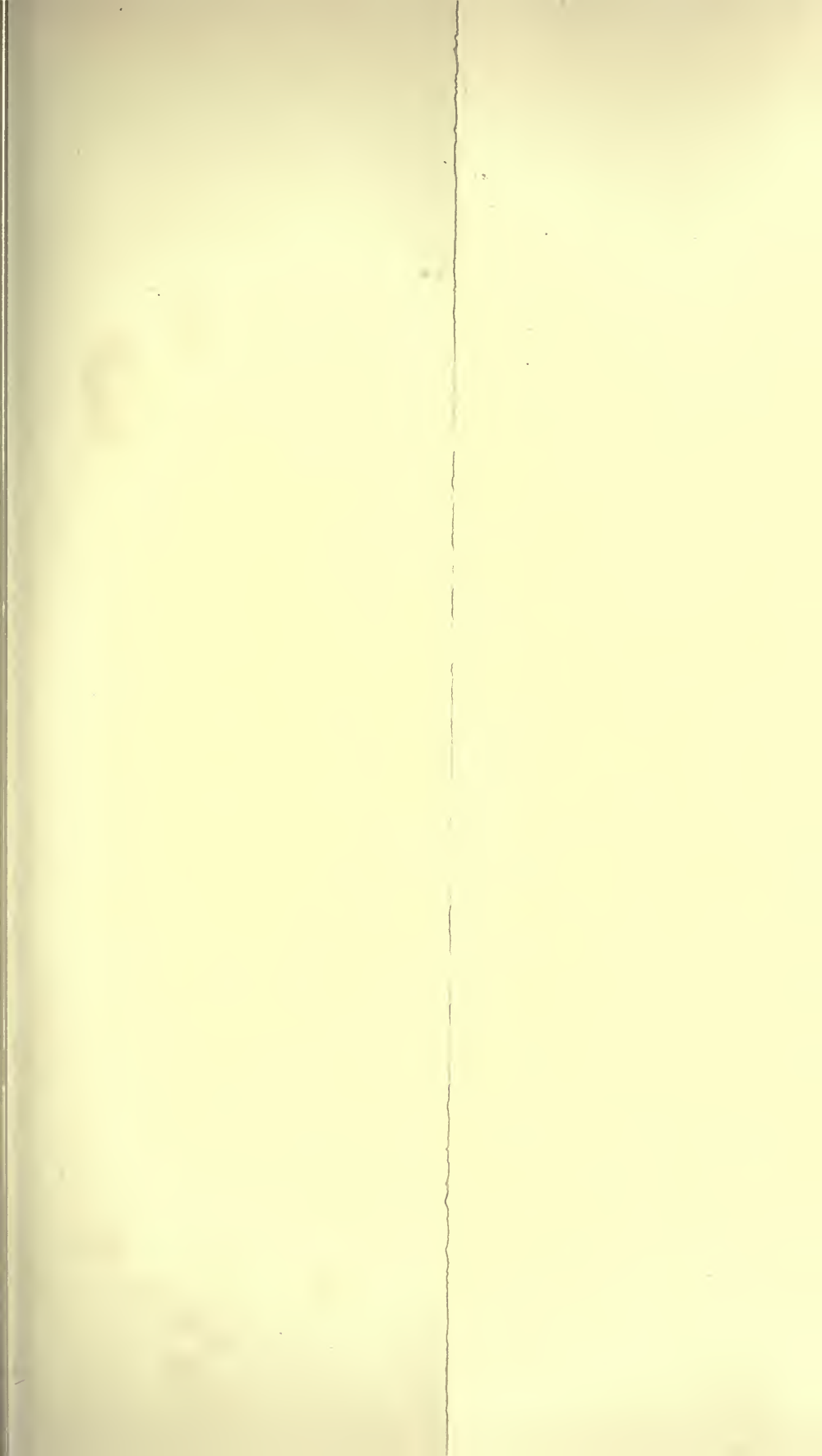
In 1895, the cloisters to the north of the church were proved to be about 100 ft. square. On the east side, nearly joining the north transept, is the large rectangular chapter-house. The great dorter, about 110 ft. long, was over this range of buildings on the east side, and was supported beyond the chapter-house by a vaulted undercroft, the bases of whose central piers were found. Beyond the dorter, the rere-dorter, of rather small dimensions, was uncovered. On the north side of the cloister was also a vaulted building with two entrances, the frater or refectory being above it. In all probability the cloister adjoining the church pertained to the nuns, who were twice as numerous as the canons at Watton. The canons' cloister and adjacent buildings have not yet been found.

The south chapel of the church, entered through an archway from the nave, has been opened out, and most of the altar was found standing save the top slab, whilst the altar-face was still tiled with yellow and black pavers arranged diamond fashion. The portions of pottery turned up are of great variety and interest, numbering at least twenty-five distinct kinds. They extend from vessels of Norman glaze down to an apothecary's pot of blue and white, lettered with the drug or spice it contained, of the first-half of the sixteenth century.—*Athen.*, Sept. 29, '95.

A. L. FROTHINGHAM, JR.







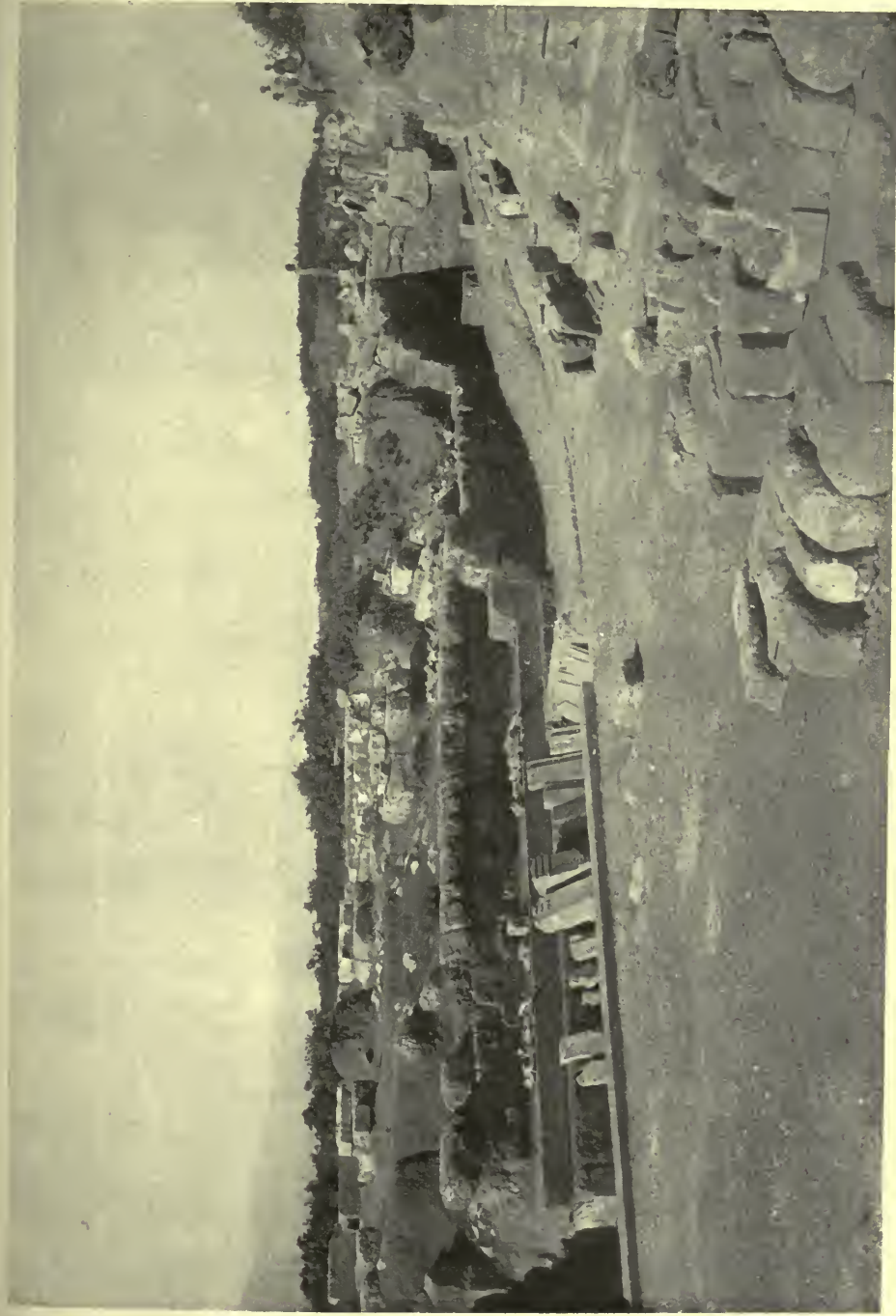




THEATRE AT ERETRIA: EAST PARADOS AND PARASKENION.







THEATRE AT EPEIRIA. WEST HALF OF SCAENAE FRONS.



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PAPERS OF THE ARCHAEOLOGICAL INSTITUTE OF  
AMERICA.

REPORT ON THE EXPEDITION OF THE INSTITUTE  
TO CRETE.

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It is with a feeling of sadness that I undertake this Report on the researches which I carried on in Crete during the years 1893 and 1894 for the Archaeological Institute of America. The man who was their principal promoter, my esteemed friend Professor Augustus C. Merriam, has passed away without seeing the publication of their results. I cannot forget the enthusiasm which he showed in the steps preparatory to the expedition, his ceaseless care and anxiety in following its progress in the midst of its greatest difficulties, the interest with which he examined the material, before it had been arranged, during the few weeks that elapsed between my return from the island to Greece and his own unexpected death. He gave a lecture on this subject in January, 1895, before the American School at Athens, as an introduction to a series of lectures and studies on Cretan archaeology which he expected to give. It was his last lecture. To my revered colleague, who rests in the shadow of the Acropolis in violet-crowned Athens, I would like these pages to be a last salute,



and I dedicate them to his memory as a tribute of everlasting friendship.

It was in the autumn of 1892 that during a trip to America the project of an archaeological expedition to Crete was discussed by me in some conversations with Professor Merriam. The discoveries that had taken place in the island during the years 1884 and 1887 had aroused considerable interest among scholars in the United States. Professor Merriam was one of the first to occupy himself with the Great Inscription of Gortyna; another friend and colleague, Professor Arthur L. Frothingham, Jr., immediately after a publication by myself and Dr. Orsi, had again taken up, with new points of view, the illustration of the bronzes of the Cave of Zeus on Mt. Ida. It was then that the idea, suggested by Prof. Frothingham to the Council of the Institute, was first broached of its taking part in the archaeological exploration of the island and continuing the successful researches begun there by the Italian government through the initiative of Professor Comparetti. I submitted a preliminary project to the Council, at its meeting in May, 1893, after conferences in Rome with Prof. Frothingham. But it was only at the close of the summer of 1893, at the time of my second trip to America, that the plan took a definite form. In September, Mr. Seth Low, President of the Institute, officially announced to me the favorable decision of the Institute, and on November 11th I disembarked at Candia ready to begin my work.

The original plan, or rather a main part of it, was to conduct a campaign of explorations at Gortyna in the neighborhood of the *agora* and the Roman theatre, a site which the discoveries of the preceding years had designated as the repository of the ancient legal records of this important city. It was presupposed that the researches would last about six months. This project, however, through unforeseen circumstances, was necessarily abandoned and was replaced by a plan of exploration on a larger scale, but less connected with excavation, which covered almost two-thirds of the area of the island, from the borderland of Rettimo as far as the extreme end of Sitia; and this exploration was continued throughout an entire year, from November 11th, 1893, to November 25th, 1894.

Immediately on my arrival in Crete, I perceived that the con-

ditions of the island were entirely different from those of the period when I had previously visited it, eight or nine years before. During my first explorations, under the enlightened and humane administration of the late Photiades Pasha and also under that of his successors Anthopoulos Pasha and Sartinski Pasha, considerable favor was shown to scientific research. A noble institution which represented the movement of the country toward intellectual and moral progress, the Syllogos of Candia, was developed with fruitful energy under the *aegis* of the authorities, and laid the basis of a museum which, from humble beginnings, has to-day attained the importance with which all are familiar. All archaeologists have been in the habit of addressing themselves to the Syllogos, which, thanks to the semi-official position to which it had attained, used to be in a condition to offer them all the support necessary to assure the success of their scientific undertakings; serving as a connecting link between them and the government, on one side, and, on the other, interposing its good offices so as to facilitate negotiations with the owners of land which it was desirable to explore. But, during the last few years, the government of Constantinople has laid a heavy hand on the island of Crete: the Turkish element has gained the upper hand and the barbarism so natural to it once more has showed itself in all its various forms. The Hellenic Syllogos, while ever maintaining its tradition of hospitality and sympathy toward foreign students, and while continuing with even greater zeal to favor their purposes, has been deprived of the protection of the government and has been even openly opposed by local Turkish governors and by the authorities of Constantinople, so that its action became almost entirely inoperative.

Mahmud Pasha, then Governor General at Canea, was not willing to listen to proposals of excavation made by me or by anyone else. The proposal made by the Syllogos in co-operation with me to carry on work around the Great Inscription of Gortyna and to take measures for its preservation and for making a plaster cast of it aggravated the situation still further. A conspiracy was formed at Constantinople to prevent anything of the sort, and the governor was empowered to give orders to this effect. To these people, to whom it had never occurred before to save this important monument from ruin, it seemed a sacrilege that the

initiative should come from the Cretans themselves. In all this ugly muddle of intrigues, what was most painful for me to note was that among the originators of these obstructive acts were a few scholars who were not Turks and who would have done an act far more worthy of themselves and of science had they favored a different cause.

Then commenced for me and for the plans of the Institute a time of tempest and persecution. I will spare the reader of this report the account of the stormy negotiations which I was obliged to carry on and of the strange events which accompanied and followed them, because these things have nothing to do with science and, furthermore, every one has learned well enough from late events the character of the Turkish administration and government in Crete. I should probably have had far less trouble in my work if the government of the United States had been willing to provide, as I had asked, for the establishment of a consular representative in Candia. This was not done, and the plans of the Institute suffered in consequence.

In view of these circumstances, I thought the best decision was to give up for the moment any thought of excavations on a large scale, especially in a central point so contested and desirable as Gortyna. I therefore put off to a more propitious occasion any such projects and decided to go to a distance from the centre of intrigue and to begin at first a general survey and then a series of tentative excavations and special investigations in the eastern half and in the centre of the island. I never had reason to repent of this decision, because it resulted in numerous discoveries of various kinds—epigraphical, archaeological and prehistoric—and especially did it lead in remote provinces to the discovery of archaic-Hellenic strata, which gave an important harvest of most original terracottas, and to the discovery of Mycenaean necropoleis which, until that time, were a great blank in Cretan archaeology and one of the first desiderata of our exploration. Even in this work the government did not cease to annoy me, and I do not remember in the long course of my researches in Crete to have ever passed through a year so agitated and full of difficulties. The result has been abundant, notwithstanding, and a considerable share of the success is due to the personal



support and constant co-operation of the president of the Syllogos, Dr. J. Hazzidaki, and to its secretary, Professor Stephanos Xanthoudidis, and other numerous and warm Cretan friends to whom, in thanks to their kindness, I wish to offer my heartfelt desire that a better day may dawn for their country. It was even possible for me to carry out researches and excavations to a certain extent at Gortyna when, during the last months of my stay, the long delay and perhaps the heat of the August sun had somewhat calmed the zeal of those who had taken so much unkind interest in my mission. I was also able to carry out, in part, during the summer the project which had been planned in co-operation with the Syllogos of a series of excavations around the Great Inscription and even to carry them forward another step, thanks to a semi-accord which was laboriously negotiated with the government itself. The Institute had arranged that I should have, as a companion in my work of exploration, Mr. John Alden, a graduate of Harvard. He joined me at Candia, December 22d, 1893, and his arrival was the signal for the beginning of the long excursions into the interior.

The first of these had for its aim the epigraphical exploration of the province of Pediada, which I confided almost entirely to Mr. Alden, reserving for myself only the work of deciphering and copying the long Latin inscription of Haghios Joannis Kamariotis and a few Greek texts. We established our headquarters at Kastelli, beginning with the exploration of Lyttos and its neighborhood. As I already had occasion to note a few years ago, at the time of my first researches, the destruction of the city by the Cnossians in 220 B. C. must have been radical and complete. It would be vain to seek above ground or slightly below the surface for any remains of structures which can certainly be referred, I do not say to the archaic period, but even to good Hellenic or Hellenistic times. Even the gradual reconstruction of the city after the Cnossian war must have taken place in rather meagre and restricted form. All, or almost all, the remains which are seen scattered over its broad area belong to the Roman period during which Lyttos reached and even surpassed its former extent; to this period belong also the great majority of its inscriptions and all, or almost all, those gathered by Mr. Alden and more recently by



me during the repeated excursions which I made to the site. As for the character of these inscriptions, they are almost entirely sepulchral; and in fact the enormous preponderance of funerary material, above historical or political material, is a peculiarity of the epigraphy of this territory. The sepulchral inscriptions of the neighborhood of Lyttos now equal or surpass in number those of all the other Cretan cities taken together. This does not seem to me to be a matter of chance. The special cult of the deceased is perhaps one of the virtues that survived in this city so much esteemed by the ancients for the wisdom of its laws and the virtue of its inhabitants. In a short campaign of excavation undertaken later, during the summer, and guided by the casual discovery of two honorary imperial inscriptions, I succeeded in uncovering a series of inscribed honorary bases, on a site near the country church of Stavromenos where, I believe, were situated the *agora* and the forum of the Roman city. It is with these texts that I will begin in the following pages my article on the Inscriptions of Various Cretan Cities.

The following excursion had for its object a *reconnaissance* in the province of Monofatsi and through all upper Messara, touching also on a part of Pediada and passing through Temenos on the outward trip and through Malevisi on the return. In this journey we visited and studied the little-known ruins of the ancient cities situated near the modern villages and localities of Ini, Castelliana, Soudsouro, Rhotassi, Melidochori and Priniâs, of which the first three may be identified with sufficient certainty with Inatos, Priansos and its *ἐπίγειον*, although the inscriptions which we found there throw no light on these questions. The other two sites, where no inscriptions have been found, are regarded quite arbitrarily as corresponding to Rhytion and Arcadia; the ancient settlement near Priniâs had not previously been visited or, at least, noticed by any one. It stood about half-way between Gortyna and Cnossos, on an isolated rock, flat at the summit, which was called by the peasants Patéla, and it represents one of the finest types of the acropolis of the Mycenaean period in Crete. Its remains are scanty, but all belong to a very primitive period with the exception of two tombs excavated in the rock on the hill facing it. It is on this site that were found some of the

finest Mycenaean vases of the Syllogos of Candia, and during a tentative excavation which, after this first excursion, I carried on there during the summer, I was able to ascertain that the walls of prehistoric and of archaic-Hellenic constructions were still to be recognized at a depth of about one metre below the surface. Some fragments of archaic inscriptions, which Mr. Alden and I were able to examine and copy, bear a character similar to those of the Pythion of Gortyna and evidently belonged, as those did, to a public building the walls of which were covered with official inscriptions. One of their notable peculiarities is that their alphabet varies from the Gortynian group so as to be related to that of Oaxos and Eleutherna, that is to say, with the group which we may henceforth call that of Mt. Ida. Another fragment of smaller lettering has an importance quite exceptional as it contains the first mention of the magistracy of the *ephoroi* in a Cretan city. But, apart from this inscription, what was most notable among the things that we gathered, during these researches at Priniâs and on the hill of Patéla, was a quantity of most remarkable fragments of archaic *pithoi* with decorations in relief, which, joined to the similar but less varied fragments found later by me at Haghios Ilias and at Praesos, form a group of more original character than any of the other Cretan terracottas which have been brought to light by the exploration of the Institute.

After this excursion, Mr. Alden, who had come to Crete for the special purpose of assisting at the excavation of the *agora* of Gortyna, finding that this part of the work had to be abandoned, left me and sailed on the 6th of March for Athens. I made, at that time, a last attempt at Canea to secure the permission to excavate at Gortyna and it seemed at the time that there was a glimmer of hope of success: but this also failed at the last moment and I left again on another excursion into the lower Messara, to the west of Gortyna, passing from there into the region of the western slopes of Mt. Ida.

The news had just reached me of casual discoveries that had taken place near the village of Courtes, and what was my surprise when on arriving there I found that the peasants had opened up the necropolis of a Mycenaean city. I at once decided to make trial excavations and to uncover certain tombs which had not

been already destroyed by the peasants and of which traces could be seen in the upturned soil. But it was only some months later that I was enabled, during another trip, to carry out this plan. The material collected in this place and saved from the hands of the Turkish owners of the land was enormous. The greater part of the funeral deposits and the form and mode of the construction of the tombs did not, however, bear the characteristics of the earliest deposits of the Mycenaean style.

To a much earlier date belongs, on the other hand, the necropolis of Erganos, which, guided by vague information, I succeeded in placing on the heights above the village of Embaros at the furthest eastern corner of the province of Pediada. The tombs which I there excavated and studied, in the course of one of the most interesting and fruitful among my summer excursions, were still intact. The sepulchral objects and the remains of the skeletons were still in their original position as they had been buried about three thousand years ago, and I was able to draw both the tombs and their contents, gathering together afterwards the vases and the skulls of which a description will be given in a special article.

The entire territory, which begins at the slopes below the summit of the mountains of Lassithi, going westward, must have been thickly inhabited during the Mycenaean period. I found and excavated some isolated tombs of a new necropolis of this period on the slopes of the hill of Hagios Ilias almost opposite Embaros and the heights of Erganos. They had, however, been despoiled by peasants during the past years and contained nothing; but the excellent preservation of one of them gave a model of a well-constructed tomb of the common people of this period. Tombs of rich families, constructed luxuriously with large *tholoi* approached through a long *dromos* and belonging to the *ἀνακτες*, have not yet been discovered in Crete, although it may be supposed that the subterranean chambers where were found the urns of Anoja Mes-saritica and other localities, now preserved in the collection of the Syllogos, are in their form and dimensions somewhat similar to what we regard as the type of the great tombs of the Mycenaean age in continental Greece. It is true that the information which we possess on this point and the sketches made by myself a few



years ago, for example, of the tombs of Anoja and of Milatos, rest in part on brief descriptions by the peasantry of the place and only in part on the study of the monuments themselves, which had already been so transformed by the hand of man and by the changes brought about by the cultivation of the ground that they can only be regarded as extremely imperfect. On the other hand, the researches of the Archaeological Institute have now brought clearly to light the characteristics and peculiarities of the ordinary Cretan tomb of this period, its structure, its contents, and its funeral rites.

I do not think it is necessary to describe here, in particular, the itinerary of all the numerous excursions which I carried on in all directions over the island, especially after the opening of the fine season and the coming of the long and clear Ægean days. I shall confine myself to giving a brief notice of the results of the more thorough research and excavations which will be the subject of the main articles in my report.

After the necropoleis of Courtes, of Erganos and of Haghios Ilias, that which tempted me the most was the exploration of Praesos, the city of the Eteo-Cretans at the eastern end of the island. Here I drew up, in the first place, the plan of the site; then I undertook two excavations: one on the third acropolis, not far from the place where a few years ago was discovered the fragment of the Eteo-Cretan inscription published in the *Museo Italiano*; the other on a deposit of votive terracottas which probably mark the position or vicinity of a suburban temple. In the first place, I was able to verify the existence of a small rectangular square partially cut out of the rock. At one of its ends, a little below the present surface of the ground, were the remains of a kind of altar or platform in the open air, where the primitive Praesians performed their sacrifices in the midst of natural surroundings of the severest and most primitive character, in the same way as the ancient priests of Olympia sacrificed on the top of Mt. Cronion, or as the Cretans of Mt. Ida on the large rock cut into the form of an altar in front of the entrance of the cave of Zeus. Around the platform, mingled with ashes and charcoal, were the remains of bones of animals left over from ancient sacrifices, and with them a quantity of fragments of votive



offerings belonging to archaic vases, to terracotta figurines—of a style similar to the Cypriote—to bronze objects, among which were some circular handles of tripods similar to those of the Cave on Mt. Ida.

The second excavation brought to light a large and varied quantity of *pinakes* or votive tablets and terracotta figurines dating from the archaic-Greek period to Macedonian times. Side by side with certain types which appear to have their origin in Eteo-Cretan art, we find a very beautiful *pinax* with the figure of a Greek warrior dragging behind him a woman evidently just made prisoner, many archaic heads of figurines of the Apollo type, innumerable figurines of nude women of the so-called Anaitis type, and other subjects.

After the surprising discoveries of Mr. Arthur J. Evans in the field of pre-Phoenician writing, the desire to contribute new material to the study of this important question led me to give the most careful attention to the cut stones, seals and amulets which are often found in the possession of peasants, especially in the villages near Mycenaean settlements. I succeeded not only in getting together some new specimens to be added to Evans' series, but also in discovering a locality important for the production of the small steatite stones in Crete, and in establishing the fact—until now unnoticed—of the continuity of one branch of this industry down to the period of the archaic-Greek alphabet and even through the period of Hellenism down to the Byzantine epoch. This centre, carefully explored by me in the course of two trips, is the hill of Hagios Ilias in the midst of a rich Mycenaean territory.

One of the original projects of the Institute, outside of the excavation in the *agora* in Gortyna, was to excavate the Aselepieion of Lebena. This work, however, would have been an even more difficult undertaking than that at Gortyna and under the circumstances which had now to be faced, was therefore impossible of accomplishment. But it seemed most essential to me to make at least a minute exploration of the site on which arose one of the most important and renowned among the Aselepieions of the Greeks, and one of the most frequented sanctuaries of Crete. I took as my associate in this work my friend Dr. Antonio Tara-

melli, member of the Italian Archaeological School, who disembarked during the summer at Candia with the intention of carrying on a series of studies on the prehistoric antiquities of the island and especially on the fortifications and other Mycenaean remains of central Crete. We organized a regular campaign on the hill of Ledda, establishing our tent near the small country church of Haghios Joannis on the site which overlooked the ruins and the sea. After an accurate examination of all the remains of the ancient city still visible above ground, we drew up a plan which, although a summary one, may serve as a basis for others who may wish, under better circumstances, to attempt the excavation of this site. The result of our observations, however, was to make it certain that all, or nearly all, that is now visible belongs to the Roman period and that at this time most important innovations and restorations must have taken place which obliterated nearly all that had remained from ancient times in the temple and its surroundings. Our examination finished with a tentative excavation within the temple itself which led to the discovery of a base of an *anathema* dedicated to Aesclepios by a certain Xenion, probably the same individual mentioned in the inscription of Lebena published by Spratt.

Somewhat later, while I was engaged in other work, I charged Dr. Taramelli with some other pieces of research for me, and had him excavate the prehistoric grotto of Miamù, explore the grotto of Camares, uncover the remains of a mass of archaic pottery at Phaestos and study the acropolis of Gortyna. He will contribute to my report some papers in which he will give an account of the results secured in the course of this work.

By the exploration of the acropolis of Gortyna, the first step has been made toward the study of the topography of this great Cretan centre which should be completed without fail by whoever continues work on this site. It is sad to see how diligently the hand of man has been at work to destroy the imposing remains of this city, which may be called the Rome of Crete. Any one who will glance at the bird's-eye panorama of this locality made by Tournefort in 1700 and will then gaze from the heights of the acropolis on what now remains of these ruins, cannot do less than ask himself if ten years hence, with the process of planting, of

cultivation, and the systematic gathering up of ancient material for new constructions, anything of the ancient city will still remain above ground.

It was at the close of the summer that I was finally able to open ground for the first time on the site of this city. Some peasants, seeking for ancient stones for use in new constructions, had casually brought to light, a few months before, some inscriptions. Guided by this discovery and having made all necessary arrangements with the owners, I undertook two excavations, one of which led to the discovery of the remains of a large Byzantine basilica whose walls still remained about six feet above the level of the ancient pavement and were built of stones belonging to more ancient buildings and in part covered with inscriptions. They formed a group of texts which begin in the archaic period and end in Roman times and which come, as can be easily imagined, from a temple all the walls of which were, like the Pythion, covered with laws and decrees. Among the material which came to light during the course of the excavation, was a treaty between Gortyna and the city of Rhizene, which is the most ancient among all known treaties between Cretan cities; a fragment, also archaic, relating to mortgaging; a decree regulating the introduction and use of bronze coinage in Gortyna; a remarkable decree of the combined cities of Gortyna and Phaestos; and many inscriptions of the Macedonian and Roman periods consisting especially of decrees of proxeny. The other excavation gave less important results, but among the texts that were found was one relating to the freeing of slaves and a fragment of an archaic ritual on sacrifices.

The inscriptions discovered in this excavation, and those which came to light, somewhat later, in the work carried on by the Syllogos around the Great Inscription, constitute the principal group which I shall publish, and to it I shall devote a special article. The other inscriptions will be divided into two chapters, one of which will be the opening paper of the Cretan series in this JOURNAL.

In the publication of the purely archaeological material, I shall be extremely brief, giving a report, as detailed as possible, of the discovery itself and an exact description of the monuments, but



leaving to others their illustration and discussion from the point of view of the history of art, in order not to invade a field which is somewhat beyond my province. When I am obliged to enter this field, I shall not do so without having first consulted two of my friends, the archaeologists Dr. Lucio Mariani and Dr. Luigi Savignoni, who are both intimate with Crete and its antiquities.

It was not only my excavations and researches which furnished me with archaeological material; the Museum of the Syllogos of Candia, which has been notably increased during the past few years, contains a quantity of objects, especially vases and sculptures which were worthy of illustration. Every day new material was brought into it under my very eyes. The time which I was obliged to pass on various occasions in the city, either on account of the negotiations during the first few months, or in the intervals between one excursion and the other, was spent, in great part, in making studies and photographs and in preparing the illustrations of the most notable unedited objects of this collection. Several papers in this series are the result of such studies, and I believe they will be found to be not the least interesting. Dr. Mariani and another friend and colleague of mine, Dr. Paolo Orsi, have kindly accepted my proposition to illustrate for the *JOURNAL* some of these monuments, and while the first named contributes some articles on the Roman sculptures of Gortyna, Dr. Orsi has contributed a note on the vases and fragments of Cnossos, Anopolis and Priniâs, and will contribute, I hope, some other articles to a later number.

I will add a few words in regard to the material and technical side of the Report. The inscriptions are in great part reproduced in facsimile, from photographs, which I took either directly from the inscriptions or from impressions prepared according to a special system with the assistance of Dr. Mariani and Dr. Savignoni. The photographs of non-epigraphical monuments have been partly contributed by Mr. Alden, Mr. Taramelli and Mr. Cambanari of Candia, while the drawings, which serve to illustrate the archaeological material discovered in the various excavations and researches, have been executed by the well-known artist M. Gilliéron whom I was commissioned by the Institute to call to Crete for this special purpose. I wished to make the illus-



trative part of my report as abundant as possible, and must thank the Committee of the Institute and the Editor of the JOURNAL for the liberality with which they have seconded my desire. I wish to express my especial sense of obligation to Professors Arthur L. Frothingham, Jr., Herbert Weir Smyth and Allan Marquand for the great care which they have taken in preparing and directing the editing of this work.

My report, which will occupy part of several numbers of the JOURNAL, has been somewhat delayed. The reasons for this have been numerous, but one of these will be sufficient. Cretan exploration has immense attractions; the surprises, which its little explored soil gives to any one who seeks to open it up, are among the deepest satisfactions of one's life as an archaeologist. But every medal has its reverse—and the reverse of these results that stimulate the mind is the malarial fever that prostrates the body, from which the writer of these pages has suffered severely during the two years since his return.

FEDERICO HALBHERR.

ROME, ITALY, 1896.

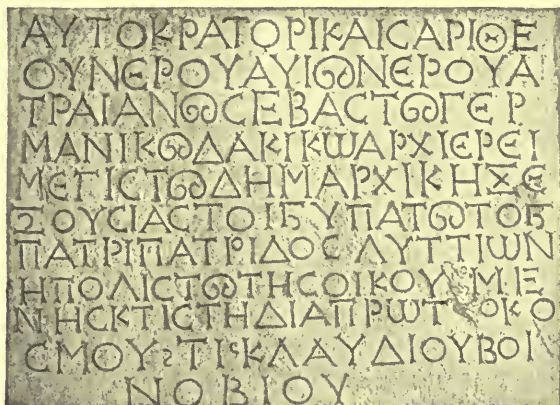
# CRETAN EXPEDITION.

## I.

### INSCRIPTIONS FROM VARIOUS CRETAN CITIES.

#### LYTTOS.

1. Base of local limestone, 1.11 m. high, 0.54 m. wide at the inscribed surface, 0.76 m. at the base, 0.70 m. at the upper moulding. On top are traces of the feet of the statue. Letters, with apices of forms capriciously varied, of an average height of 0.03 m.



Ἀὐτοκράτορι Καίσαρι Θε-  
 οῦ Νερούα νιῶ(ι), Νερούα  
 Τραϊανῶ(ι) Σεβαστῶ(ι), Γερ-  
 μανικῶ(ι), Δακικῶ(ι), ἀρχιερεῖ  
 5 μεγίστῳ(ι), δημαρχικῆς ἐ-  
 ξουσίας τὸ ἱβ, ὑπάτῳ(ι) τὸ ἡ,  
 πατρὶ πατρίδος, Λυττίων  
 ἡ πόλις τῶ(ι) τῆς οἰκουμέ-  
 νης κτίστη(ι) διὰ πρωτοκό-  
 10 σμου Τι. Κλαυδίου Βοι-  
 νοβίου.

The dedication is dated from the sixteenth *tribunicia potestas* and, according to Cretan custom, from the eponymous magistracy of the *protocosmos* Τ. Κλαύδιος Βοινόβιος.

Trajan counted his *tribuniciae potestates* — beginning with his third — from December 10th to December 10th.<sup>1</sup> This custom was followed by succeeding emperors. In the Cretan calendar of the imperial period, which was in harmony with the system of Asia Minor, the civil year began at the autumnal equinox; that is, in September or October.<sup>2</sup> Consequently, the year of office of a *protocosmos* must have included fractions of two consecutive *tribuniciae potestates*; namely, the months from September to December 10th of one, and from December 10th to September of the following. It follows that the first three months of the Cretan year, beginning in 98 A.D.,<sup>3</sup> corresponded to the last three months of the imperial *tribunicia potestas*, and the first nine months of the imperial *tribunicia potestas* corresponded to the last nine months of the Cretan ἀρχαία.

The inscription No. 2574 of the *C.I.G.* and our No. 3 contain a dedication by the inhabitants of Lyttos to Trajan during his XVIIth tribuneship, while Μ. Πομπήϊος Κλευμενίδας was *protocosmos*. This person is already mentioned as holding office during the XVIth tribuneship in No. 2573 of the *C.I.G.* Consequently our Τ. Κλαύδιος Βοινόβιος was his immediate predecessor; and the present inscription may be assigned with precision to the first nine months of the XVIth *trib. pot.* of the emperor, that is, between Dec. 10, 111 A.D., and September, 112 A.D.

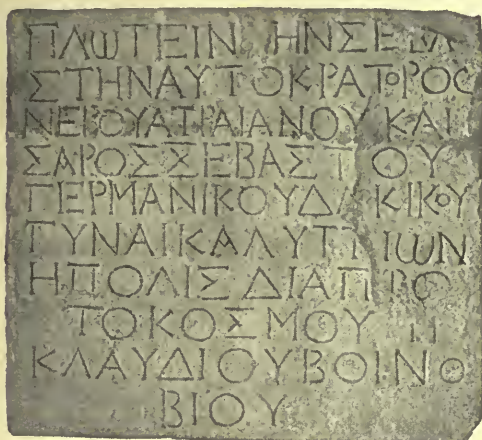
Two inscriptions from Lyttos, long since known, are dated from the term of office of this same magistrate: one is in memory of Marciana, Trajan's sister (*C.I.G.* 2576), and the other in honor of Mattidia, daughter of Marciana (Spratt, II, Pl. I, No. 7). These inscriptions should be assigned to the year between September, 111, and September, 112 A.D. The date of Marciana's death is unknown. The use of her name with the epithet *Diva*, found for the first time in the inscription of Trajan's arch at Ancona, which dates from 115, led some to the conjecture that her death took place about 114. But the inscription of Lyttos, *C.I.G.* 2576, proves that Marciana was already dead (θεά) before September, 112.

<sup>1</sup> Goyau, *Chronologie de l'Empire Romain*, p. 175; Cagnat, *Épigraphie latine*, 2nd ed., pp. 157, 158.

<sup>2</sup> Ideler, *Handbuch der mathematischen und technischen Chronologie*, I, 425, 426. Cf. also *Bull. Corr. Hell.* III, p. 304.

<sup>3</sup> *Trajani Trib. Pot.* III.

2. Base of local limestone, similar to the preceding. Height, 1.11 m.; width in the middle, 0.475 m. Letters, with apices and of very varied forms, 0.035 m. high.



Πλωτείνην Σε[βα-  
στην, Αὐτοκράτορος  
Νερούα Τραϊανού Καί-  
σαρος Σεβαστοῦ,  
5 Γερμανικοῦ, Δ[α.]κικοῦ  
γυναῖκα, Ανττίων  
ἡ πόλις διὰ πρω-  
τοκόσμον [Τι.]  
Κλαυδίου Βοινο-  
10 βίου.

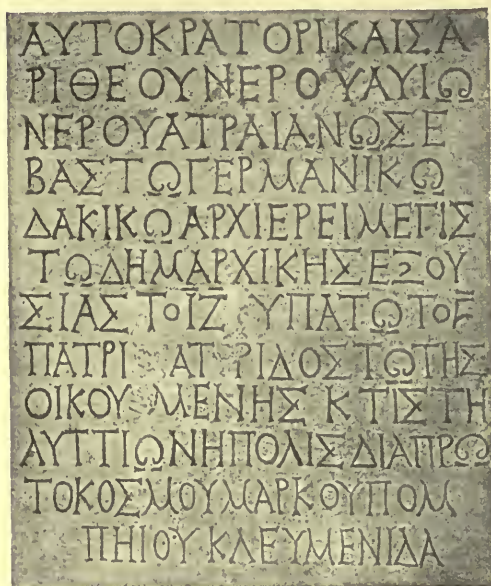
This inscription is in honor of Plotina, and bears the same date as the preceding. Another dedication to the wife of Trajan is made by the inhabitants of Lyttos during the following year, under the protocosmoship of M. Πομπήϊος Κλευμενίδας (*C.I.G.* 2575); a third, copied by myself in 1884 and published in the *Museo Italiano*, Vol. III, p. 668, No. 75, dates from the second magistracy of the *protocosmos* T. Flavius Comastas.<sup>1</sup> For the date of the latter, see our No. 4.

3. Another base, similar to the preceding. Height, 1.25 m.; width, 0.49 m. Letters, with apices, 0.03–0.035 m. high.

This inscription is a duplicate of *C.I.G.* 2574, as the two inscriptions published under the following number are also duplicates. It follows, from the reasons given for the date of No. 1, that the year of the *protocosmos* M. Πομπήϊος Κλευμενίδας should be computed from September, 112, to September, 113, and that the present dedication should be referred to the latter part of his magistracy, that is, between Dec. 10th, 112, and September, 113 A.D.

<sup>1</sup> A. Semenoff, in his *Antiquitates Iuris Publici Cretensium*, continues mistakenly to believe, like Gruter, that Κωμάστας, or Κωμαστάς, is not a family name, but a name descriptive of a religious office,





Αὐτοκράτορι Καίσα-  
 ρι Θεοῦ Νερούα νιῶ(ι),  
 Νερούα Τραϊανῶ(ι) Σε-  
 βαστῶ(ι), Γερμανικῶ(ι),  
 5 Δακικῶ(ι), ἀρχιερεῖ μεγίσ-  
 τω(ι), δημαρχικῆς ἐξου-  
 σίας τὸ ἰζ, ὑπάτω(ι) τὸ δ,  
 πατρὶ [π]ατρίδος, τῶ(ι) τῆς  
 οἰκουμένης κτίστη(ι),  
 10 Λυττίων ἡ πόλις διὰ πρω-  
 τοκόσμου Μάρκου Πομ-  
 πηίου Κλευμενίδα.

4 *a* and *b*. Two bases, similar to the preceding. *a*) 1.03 m. high; 0.47 m. wide. Letters, with apices, 0.03–0.035 m. high: the *o* is sometimes smaller. *b*) About as high as preceding, but exact measurement impossible, as the lower part is buried in the ground; width, 0.53 m. Letters as in *a*, but the *o* always smaller.

*a*

ΑΥΤΟΚΡΑΤΟΡΑΚΑΙ  
 ΣΑΡΑΘΕΟΥΝΕΡΟΥΑ  
 ΥΙΟΝΝΕΡΟΥΑΝΤΡΑΙΑΝΟΝ  
 ΣΕΒΑΣΤΟΝΓΕΡΜΑΝΙΚΟΝ  
 ΔΑΚΙΚΟΝΑΡΧΙΕΡΗΜΕΓΙ  
 ΣΤΟΝΔΗΜΑΡΧΙΚΗΣΕΞΟΥ  
 ΣΙΑΣΤΟΤΗΥΠΑΤΟΝΤΟΒ  
 ΠΑΤΕΡΑΠΑΤΡΙΔΟΣΤΟΝ  
 ΤΗΣΟΙΚΟΥΜΕΝΗΣΚΤΙΣ  
 ΤΗΝΛΥΤΤΙΩΝΗΠΟΛΙΣ  
 ΔΙΑΠΡΩΤΟΚΟΣΜΟΥΤ  
 ΦΛΑΟΥΙΟΥΚΩΜΑΣΤΑΤΟΒ

b

ΑΥΤΟΚΡΑΤΟΡΑΚΑΙΣΑΡΑ  
 ΘΕΟΥΝΕΡΟΥΑΥΓΙΟΝΝΕΡΟΥΑΝ  
 ΤΡΑΙΑΝΟΝΣΕΒΑΣΤΟΝΓΕΡΜΑ  
 ΝΙΚΟΝΔΑΚΙΚΟΝΑΡΧΙΕΡΗΜΕ  
 ΓΙΣΤΟΝΔΗΜΑΡΧΙΚΗΣΕΞΟΥ  
 ΣΙΑΣΤΟΙῬΥΠΑΤΟΝΤΟῬΠΑ  
 ΤΕΡΑΠΑΤΡΙΔΟΣΤΟΝΤΗΣΟΙ  
 ΚΟΥΜΕΝΗΣΚΤΙΣΤΗΝΛΥΤ  
 ΤΙΩΝΗΠΟΛΙΣΔΙΑΠΡΩΤΟ  
 ΚΟΣΜΟΥΤΦΛΑΟΥΙΟΥ  
 ΚΩΜΑΣΤΑΤΟΒ

Αὐτοκράτορα Καίσαρα θεοῦ Νερούα υἱὸν Νε-  
 ροῦαν Τραϊανὸν Σεβαστὸν, Γερμανικὸν, Δακικὸν,  
 ἀρχιερῇ μέγιστον, δημαρχικῆς ἐξουσίας τὸ ἱῆ,  
 ὑπατον τὸ Ῥ, πατέρα πατρίδος, τὸν τῆς οἰκουμέ-  
 νης κτίστην, Λυττίων ἡ πόλις διὰ πρωτοκόσμου  
 Τ. Φλαυίου Κωμάστα τὸ β.

The XVIIIth *tribunicia potestas* of Trajan belongs to the year 114 (Dec. 10, 113–Dec. 10, 114). These two inscriptions make it now possible to assign a date to the dedication to Plotina in No. 75 of the *Museo Italiano* (III, p. 668) and to that to Matidia, daughter of Marciana, under No. 2578 of the *C.I.G.*, both of which belong to the second cosmship of T. Flavius Comastas.

With the addition of these new dedications, the honorary imperial inscriptions of Lyttos reach a number so large that, in the present condition of excavations at least, there is nothing comparable to it in any other Cretan city. They all belong, however, to the brief period between Domitian and Lucius Verus, and the great majority refer to the family of Trajan or that of Hadrian. This would lead one to infer that Lyttos received especial favors from these two emperors. A review of this material, classified under the names to which the dedications refer, appears to me at present to be timely, especially as it will serve to reconstruct a slight fragment of the *fasti* of Lyttos during the first part of the second century A.D.

The earliest of all is an extremely fragmentary *titulus* in honor of *Domitia*, wife of Domitian (*Bull. Corr. Hell.* IX, p. 22). Then come ten inscriptions in honor of *Trajan*, dated as follows :

- Trib. pot.* IX, one (*Bull. Corr. Hell.* IX, pp. 22-23).  
*Trib. pot.* XI, two (*C.I.G.* 2572 ; *Bull. Cor. Hell.* XIII, p. 64).  
*Trib. pot.* XII, one (*Monumenti dei Lincei*, II, p. 289).  
*Trib. pot.* XVI, two (*C.I.G.* 2573 and our No. 1).  
*Trib. pot.* XVII, two (*C.I.G.* 2574 and our No. 3).  
*Trib. pot.* XVIII, two (our Nos. 4 *a* and *b*).

Three inscriptions in honor of *Plotina*, wife of Trajan (*C.I.G.* 2575 ; *Museo Ital.* III, p. 668, No. 75, and our No. 2). One in memory of Marciana, sister of Trajan (*C.I.G.* 2576). Three in honor of Mattidia, daughter of Marciana (*C.I.G.* 2577 ; 2578 ; Spratt, Pl. I, No. 7).

Three in honor of *Hadrian*, dated as follows :

- Trib. pot.* VI (*C.I.G.* 2579).  
*Trib. pot.* VIII (*Bull. Corr. Hell.* IX, p. 23).  
*Trib. pot.* IX (Spratt, Pl. I, No. 9).

One in honor of *Paulina*, sister of Hadrian (*Museo Ital.* III, p. 669, No. 76).

A fragment very badly injured and dubiously restored belonging perhaps to *Marcus Aurelius*<sup>1</sup> (*Museo Ital.* III, p. 671, No. 79).

An inscription in honor of *L. Aurelius Verus Caesar* (Spratt, Pl. I, No. 5, and *Bull. Corr. Hell.* IX, p. 24).

Fragment of a dedication to the sister of an unnamed emperor (*Bull. Corr. Hell.* XIII, pp. 64-65).

Finally, two small fragments in which the name of the emperor is wanting (*Museo Ital.* III, p. 671, No. 80, and our No. 5).<sup>2</sup>

Two small fragments, which have been used as building material, were published in the *Museo Italiano*, III, pp. 669-670, Nos. 78 and 77 (the latter also in Spratt, Pl. I, No. 3). In the first of these we read the *Trib. pot.* II of an emperor whose name is lost, while the second contains the titles of Hadrian.

<sup>1</sup> It is also possible that this inscription should be referred to Caracalla.

<sup>2</sup> To the same class belongs also, perhaps, the fragment *C.I.G.* No. 2580,

The *protocosmi* or eponymous magistrates of Lyttos, of the time of Trajan and Hadrian, whose dates can be fixed by means of this group of inscriptions, are as follows :

Under *Trajan*.

<i>Trib. pot.</i> XI (Dec. 106–Dec. 107)	Λουκιανὸς Μενάνδρου <sup>1</sup> (Sept. 106–Sept. 107)
<i>Trib. pot.</i> XI (Dec. 106–Dec. 107)	Βαλαξίβουλος Κωμάστα τὸ β̄ <sup>2</sup> (Sept. 107–Sept. 108)
<i>Trib. pot.</i> XII (Dec. 107–Dec. 108)	
.....	.....
.....	.....
.....	.....
<i>Trib. pot.</i> XVI (Dec. 111–Dec. 112)	Τ. Κλαύδιος Βοινόβιος <sup>3</sup> (Sept. 111–Sept. 112)
<i>Trib. pot.</i> XVI (Dec. 111–Dec. 112)	Μ. Πομπήϊος Κλευμενίδας <sup>4</sup> (Sept. 112–Sept. 113)
<i>Trib. pot.</i> XVII (Dec. 112–Dec. 113)	
<i>Trib. pot.</i> XVIII (Dec. 113–Dec. 114)	Τ. Φλαούιος Κωμάστας τὸ β̄ <sup>5</sup> (Sept. 113–Sept. 114 or Sept. 114–Sept. 115)

Under *Hadrian*.

<i>Trib. pot.</i> VI (Dec. 121–Dec. 122)	Τ. Κύρμιος Διοτέλης <sup>6</sup> (Sept. 121–Sept. 122 or Sept. 122–Sept. 123)
.....	.....
<i>Trib. pot.</i> VIII (Dec. 123–Dec. 124)	Εὔνους Κόϊντος <sup>7</sup> (Sept. 123–Sept. 124 or Sept. 124–Sept. 125)
<i>Trib. pot.</i> IX (Dec. 124–Dec. 125)	Ἀπολλωνίδης Κλευμενίδου <sup>8</sup> (Sept. 124–Sept. 125 or Sept. 125–Sept. 126)

The following *protocosmi*, whose names occur in mutilated inscriptions of the same period, cannot be dated :

Κύρμιος Κωμάστα (*C. I. G.* 2580).

Λασθένης Κωμάστα, on a<sup>a</sup> stone now used as building material,  
Χουρμούζης Βυζάντιος, *Κρητικά*, pp. 59–60.

<sup>1</sup> *Bull. Corr. Hell.* XIII, p. 64.

<sup>2</sup> *C. I. G.* 2572 ; *Monum. dei Lincei*, II, p. 289. Dr. Ricci, however, supplies the number of the magistracy with a γ, which would invert the dates of Λουκιανός and Βαλαξίβουλος τὸ β̄.

<sup>3</sup> See above, No. 1.

<sup>6</sup> *C. I. G.* 2579.

<sup>4</sup> *C. I. G.* 2573, 2574, and above, No. 3.

<sup>7</sup> *Bull. Corr. Hell.* IX, p. 23.

<sup>5</sup> See above, under No. 4 *a* and *b*.

<sup>8</sup> Spratt, Pl. I, No. 9.



- T. Φλαούιος Ἀριστοφῶν τὸ β̄ (*Bull. Corr. Hell.* XIII, pp. 64–65).  
 Ἀ]γαθο[κλῆς Ἀγαθό]ποδος (inscription of the time of Marcus Aurelius or Caracalla (?), in *Museo Ital.* III, p. 671, No. 79).  
 T. Φλ. Ἀκέστιμος Λεοντίου (honorary inscription in *C. I. G.* 2583).

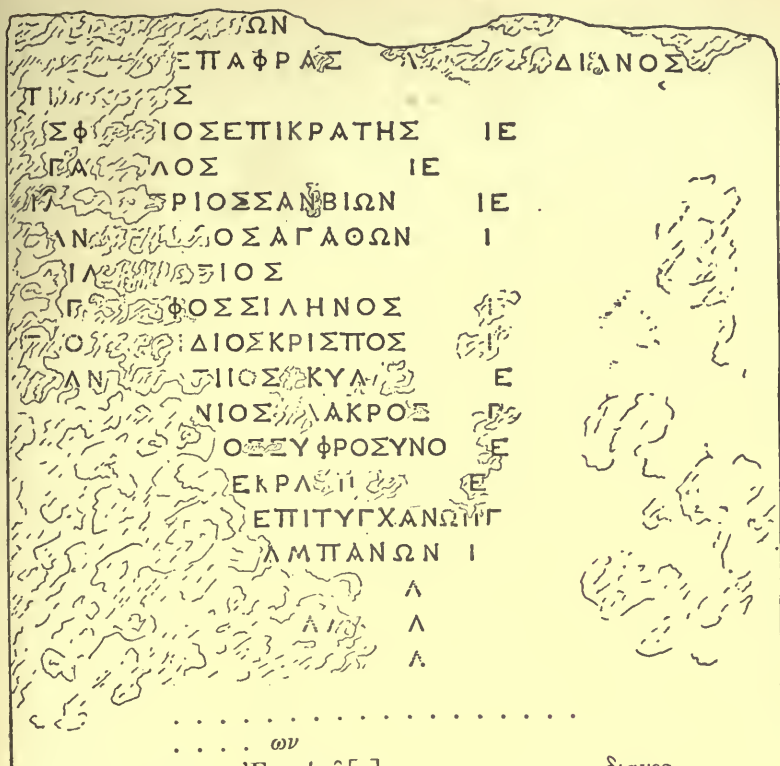
Between 138 A.D., the date of the adoption of Lucius Verus, and 161, the year of the death of Antoninus Pius, must be placed the eponymous magistracy of Παντανδρίδας, son of Παντανδρίδας, whose name appears in the inscription in honor of [L.] *Aurelius Verus Caesar*, published by Spratt (Pl. I, No. 5) and by Haus-soullier (*Bull. Corr. Hell.* IX, p. 24).

5. In the churchyard of the church τῶν Ἀγίων Ἀναργύρων, at Xydhà, I copied the following fragment, which belongs to an inscription of the same class as the preceding, but in which the names of both the emperor and the *protocosmos* have been completely lost. The marble, besides being broken along the edges, has its surface almost entirely worn away. Height of the fragment, 0.45 m. ; width, 0.32 m. ; thickness, 0.07 m. Letters, with apices, 0.035–0.04 m. high.



.....  
 [. . . . . τῶ(ι) τῆς]  
 οἱ]κ[ουμένης  
 κτί]στη(ι) Λυ[ττί-  
 ων] ἡ [π]όλις  
 δ]ε[ἰ] ἀ πρωτοκόσ-  
 μου] Κλ . . . . .  
 . . . ους.

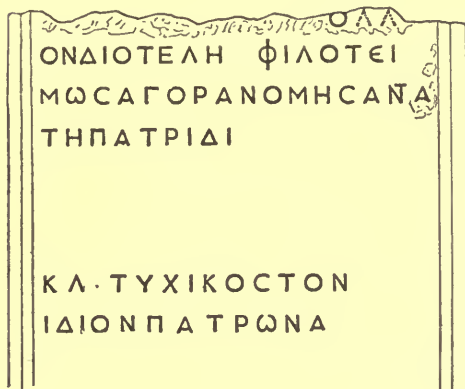
6. Block of soft limestone, found in a garden near the village on the road leading from Castelli to Haghios Joannes. It must have come from the heights of Lyttos, and was probably used in Byzantine or more recent times in the construction of a tomb. The right side, from the second line down, is not inscribed, but the surface is so ruined that only a little remains legible in the inscribed portion. It is 0.56 m. wide, 0.60 m. high, and 0.195 m. thick. The letters are elegant, with small apices, 0.01–0.013 m. high.



	.....ων	
	.....'Επαφρᾱ[ς]	..... διανος
	Τι.....ς	
	..σφ.....ιος	'Επικράτης
5	..γα.....λος	
	.....ριος	Σανβίων
	..α]ν.....ος	'Αγάθων
	.....ιος	
	.....φος	Σιληνός
10	.....διος	Κρίσπος
	.....ιος	Κυ.....
	.....νιος	..ακρο[ς]
	.....ο[ς	Ε]ύφρόσυνο[ς]
	.....	
15	.....'Επιτυγχάνω[ν]	ᾱ̃ (?)
	.....μπανων	
	.....	λ
	.....	λ
	.....	λ
	.....	

What little can be read is sufficient to show that the inscription contains a catalogue of proper names, each one followed by a number, usually  $1E = 15$  or  $E = 5$ . But it is impossible to decide on the nature of this catalogue: whether it registers the contributions of citizens, the number of victories gained in athletic games, or some other such list. But as some of the names, such as Ἐπαφρῶς, Σιληνός, etc., point to slaves, the hypothesis that we have here a list of victors in gladiatorial games seems the most plausible.

7. Square block of limestone, broken in the upper part, built into the outer wall of the church of Haghios Georgios on the acropolis of Lyttos. It is 0.60 m. high, 0.48 m. wide, 0.40 m. thick. The letters, of oblong shape, are 0.031–0.032 m. high. A cross carved in relief, and some foliated ornament, on the under part of the stone, date from a later use during the Byzantine period.



. . . . .  
 . . . . . όλα-  
 . . . . . ον Διοτέλη φιλοτεί-  
 . . . . . μως αγορανομήσαντα  
 τῇ(ι) πατρίδι  
 5 Κλ(αύδιος) Τυχικὸς τὸν  
 ἴδιον πάτρωνα.

The *agoranomos*, in whose honor the inscription was erected, is probably a member of the family of the *protocosmos* (T.) Κούριος Διοτέλης, mentioned in *C. I. G.* 2579.

8. Stelè, slightly broken at the right upper corner, near the mouth of the well of Constantinos Stathakis at Xydhà. It is 0.49 m. high, 0.53 m. wide, 0.16 m. thick. Letters, well cut with small apices, 0.035 m. high. Copied by Mr. Alden.



Λύττι[οι  
Μένανδρον  
Μενάνδρου  
νεώτερον)?

The *protocosmos* [Λο]υκιανὸς Μενάνδρου, who held office at Lyttos during the XIth *tribunicia potestas* of Trajan (*Bull. Corr. Hell.* XIII, p. 64), was probably a descendant of this family.

9. Fragment, apparently of Ionic column, now badly shattered, over the door of the house of Georgios Tambakakis, at Xydhà. Height, 0.40 m.; width, 0.41 m. Letters apicated, 0.025 m. high. Copied by Mr. Alden.

ΚΟΝΝΗΤΟΣ  
ΦΑΙΣΤΙΟΝΝΑ

Κόννητος  
Φαιστιόννα.

We shall again find the name Φαιστιόννας in the Gortynian inscription, No. 16.

10. Side of unused *ἐστία*, in the house of Georgios Tambakakis, at Xydhà. Fragment of stelè. Height, 0.36 m.; width, 0.21 m. Letters apicated, 0.035 m. high. Copied by Mr. Alden.



11. Fragment of marble stelè with *aëtoma*; in the house of the *papàs*, at Xydhà. Height, 0.33 m.; width, 0.305 m.;



thickness, 0.089 m. Letters, of Macedonian times, 0.03–0.035 m.; the o is smaller.



Θεοκρίτα  
Σο . . . .

12. Stelè of local stone in the *ιερόν* of the church τῶν Ἀγίων Ἀναργύρων, at Xydhà. Height, 0.40 m.; width, 0.37 m. Letters, 0.04 m.; indistinct in the first line.

ΑΙΒΥΝΣ  
Σ Ω Τ Α Δ Α

Αίβυρν[ο]ς ?  
Σωτάδα.

13. Block of local stone framed by a cornice; in the field of Michalis Kateris or Koundis, on the heights of Lyttos. Length, 0.65 m.; height, 0.40 m.; thickness, 0.25 m. Letters, of thin lines, with small, linear apices, 0.045–0.048 m. high. Copied by Mr. Alden and myself.

Ν Ι Κ Ω  
Α Ν Δ Ρ Α Γ Ο Ρ Α

Νικῶ  
Ἀνδραγόρα.



14. Large slab of local stone with raised border; in the field of Demetrios Lydakís, at Lyttos. Height, 1 m.; width, 0.88 m.; thickness, 0.31 m. Letters, 0.06 m., finely cut and apicated.

ΤΕΥΦΙΛΟΣ  
ΤΕΥΦΙΛΩ  
ΚΑΛΛΙΔΡΟΜΟΣ  
ΤΕΥΦΙΛΩ

Τεύφιλος  
Τευφίλω  
Καλλιδρομος  
Τευφίλω.

15. Sepulchral slab of local stone forming the *ἀγία πρόθεσις* of the church of Haghiος Georgios ὁ Ἀγκαραθιώτης near Castelli. Height, 0.57 m.; width, 0.53 m. Letters, slightly apicated, 0.035 m. high. Under the last line is a crown (*στέφανος*). Copied by Mr. Alden.

ΕΠΙΚΤΗΣΙΣΑΝ	Ἐπίκτησις Ἀν-
ΔΡΕΑΤΩΑΜΕΜ	δρέα(ι) τῶ(ι) ἀμέμ-
ΠΤΩΑΝΔΡΙΜΝΗ	πτω(ι) ἀνδρὶ μνή-
ΜΗΣΧΑΡΙΝ	μης χάριν.

16. Stone with raised borders, in the inner wall of the churchyard τῶν Ἀγίων Ἀναργύρων, at Xydhà. Height, about 0.60 m.; width, 0.65 m. Letters apicated, much worn; height, 0.04 m. Copied by Mr. Alden and myself.

ΣΑΒΙΝΟΣΓΑΙΩ ΙΩΡΤΗΤΩΑΝΔΡΙ ΜΝΗΜΗΣΧΑΡΙΝ	Σαβίνος Γαῖω(ι). Ἰώρτη τῶ(ι) ἀνδρὶ μνήμης χάριν.
--	--

“Sabinus to the memory of Gaius. Iortè to the memory of her husband (Gaius).”

Sabinus was probably the father or the brother of Gaius. The name Ἰώρτη occurs also in a Christian inscription of Syracuse published by Orsi (*Not. d. Scavi*, 1895, p. 519, No. 261).

17. Stelè of soft stone, in a pile of stones recently brought down from Lyttos, in the field of Michalis Kateris above the village of Xydhà. Height, 0.80 m.; width, 0.45 m.; thickness, 0.15 m. Letters apicated; height, 0.03 m. Under the inscription are a mirror and a calathos. Copied by Mr. Alden and myself.

ΠΑΡΗΣΙΑ ΕΛ	Παρησία ( <i>sic</i> ) Ἑλ-
ΠΕΙΚΑΙΕΥΦΡΟ	πει καὶ Εὐφρο-
ΣΥΝΑΤΟΙΣ	σύνα(ι) τοῖς
ΤΕΚΟΙΣΜΗ	τέκοις ( <i>sic</i> ) μνή-
ΜΗΣΧΑΡΙΝ	5 μης χάριν.



L. 4. τέκοις is rather an error of the stone-cutter for τέκνοις than a vernacular form of dative plural for τέκεσι.

18. Stone fragment; in the house of Georgios Tambakakis, at Xydha. Height, 0.30 m.; width, 0.27 m. Letters apicated; height, 0.03 m. Copied by Mr. Alden.



The last sign seems a ligature of ΗC: Ἀγαθοκλῆς.

19. Fragment of stelè of local stone; in the ἀλῶνι of Manoli Apostoláki, at Xydha. Height, 0.50 m.; width, 0.42 m.; thickness, 0.15 m. Letters apicated; height, 0.05–0.055 m.

ΠΩΝΙΑ	Περ]ρωνία
ΕΙΜΑ	Μαξ]ίμα (or Πρε]ίμα).

20. Stelè of local stone recently brought down from Lyttos; in the field of Michalis Kateris, at Xydha. Height, 0.90 m.; width, 0.51 m.; thickness, 0.13 m. Letters apicated; 0.04 m. high. Copied by Mr. Alden.

ΕΥΘΩΕΥ	Εὐόδω(ι) Εὐ-
ΝΟΙΑΤΩΑ	νοια τῶ(ι) ἀ-
ΜΕΜΠΤΩΑΝ	μέμπτω(ι) ἀν-
ΔΡΙΚΑΙΤΑΤΕ	δρι καὶ τὰ τέ-
ΚΝΑ ΜΝΗΜΗΣ	κνα μνήμης
ΧΑΡΙΝ	χάριν.

21. Large slab of local stone forming the *ἀγία τράπεζα* of the church of Haghios Georgios, at Castelli. Height, 0.98 m.; width, 0.83 m.; thickness, 0.125 m. Letters: first inscription (ll. 1-3), 0.04 m., with small apices; second inscription (ll. 4-5), 0.025-0.028 m., with larger apices.

ΕΙΡΗΝΑΚΑΙΕΥΑΓΓΕΛΟΣ  
ΚΑΛΟΠΟΥΤΗΜΗΤΡΙΜΝΗ  
ΜΗΣΧΑΡΙΝ

ΕΥΨΥΧΙΑΓΛΑΥΚΩΝΙΤΩ  
ΑΝΔΡΙΜΝΗΛΗΣΧΑΡΙΝ

*Εἰρήνα καὶ Εὐάγγελος  
Καλοποῦ τῇ(ι) μητρὶ μνή-  
μης χάριν.  
Εὐψυχία Γλαύκωνι τῷ(ι)  
ἀνδρὶ μνήμης χάριν.*

I do not believe that the name in the second line is a patronymic genitive from a form *Κάλοπος*: it certainly is the name of the deceased mother, and hence can be only a peculiar form of the dative of *Καλοπώ* (or *Καλ[λ]οπώ*), with the vocalization of the genitive. This ending in *ου* in feminine nouns is met with in certain pet-name forms in modern Greek.

22. Cippus of local stone in the field of Georgios Apostolakis, at Lyttos. Height, 0.80 m.; width, 0.40 m.; thickness, 0.325 m. Letters, 0.03-0.035 m. high. Copied by Mr. Alden and myself.

ΧΑΡΙΩΝΙΖΩΣΙ  
ΜΟΣΟΑΔΕΛΦΟΣ  
ΡΟΥΦΟΣΡΟΥΦΟΥ  
ΤΩΠΑΤΡΙΜΝΗΣ  
ΧΑΡΙΝ

*Χαρίωνι Ζώσι-  
μος ὁ ἀδελφός.  
Ῥούφος Ῥούφου  
τῷ(ι) πατρὶ μνήμης  
χάριν.*

It is not clear whether we should recognize here two distinct inscriptions in memory of two deceased persons, Charion and Rufus, or a single inscription. In the latter case, Rufus, son



of Rufus, should be regarded as adopted by Charion, brother of Zosimus.

23. Stelè of gray stone with *aëtoma* decorated in the centre with a small raised disk: at Haghios Joannis εἰς τὰ Καμάρια, near Castelli; walled into façade to right of door at ground level. Surface entirely worn away; inscription legible, with great difficulty, in first four lines, otherwise entirely destroyed. The height cannot be ascertained, because the bottom is buried underground; width, 0.59 m. Letters, slightly apicated, 0.03–0.035 m. high.

ΕΛΠΙΣ ΔΕΙΤΙ ΛΩ  
ΤΩΠΑΤΡΙΚΛΙΩ  
ΤΕΙΡΑΤΗΑΔΕΛ  
ΦΗΚΛΥ  
ΤΕΥ  
ΤΕΥ

Ἐλπίς Δει[τ]ίλω(ι)  
τῶ(ι) πατρὶ κ[α]λὶ Σώ-  
τειρα τῆ(ι) ἀδελ-  
φῆ(ι). . . . .  
. . . . .  
. . . . .

The name Δεῖτιλος occurs in another Cretan inscription, copied by Dr. Mariani, at Lato. See *Monumenti dei Lincei*, VI, p. 129.

24. Small stelè with *aëtoma*, in the wall of the gateway to the church τῶν Ἀγίων Ἀναργύρων at Xydhà. It is 0.45 m. high, 0.38 m. wide. Letters apicated, 0.02–0.025 m. high. Copied by Mr. Alden.

ΔΙΟΝΥΣΙΑΕΙ  
ΡΗΝΑΙΩΤΩ  
ΠΑΤΡΙΜΝΗ  
ΜΗCΧΑΡΙΝ

Διονυσία Εἰ-  
ρηναίω(ι) τῶ(ι)  
πατρὶ μνή-  
μης χάριν.

25. Cippus of local stone in the field of Georgios Koundakis, near Haghios Joannis εἰς τὰ Καμάρια. It is 0.87 m. high, 0.45–0.51 m. wide, 0.37 m. thick. Letters with small apices, 0.028–0.03 m. high. Copied by Mr. Alden.

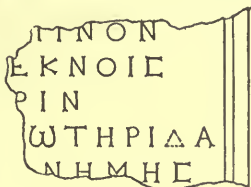
ΣΩΤΗΡΙΕΙCΙΑΔΙ  
ΤΗΔΙΑΓΥΝΑΙΚΙ  
ΣΩΤΗΡΙCΤΡΥΦΕ  
ΡΑΒΗΗΓΑΤΡΙ  
ΜΝΗCΧΑΡΙΝ

Σωτήρις Εἰσιάδι  
τῆ(ι) ἰδία(ι) γυναικί.  
Σωτήρις Τρυφέ-  
ρα(ι) [τ]ῆ(ι) [θυ]γατρὶ  
μνή[μης] χάριν.

The first A of the fourth line has a straight cross-bar.

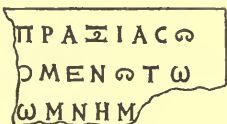
Σωτήρις is a secondary formation, a diminutive of affection, of Σωτήριος, like Τύχαις for Τυχάσιος in another Lyttian inscription (*Museo Ital.* III, Iscrizioni Cretesi, No. 87\*), etc.

26. Fragment of stone embedded in a wall on the roof of the house of Manolis Myrodorakis, at Xydhà. It is 0.25 m. high, 0.45 m. wide, 0.21 m. thick. Letters apicated, 0.03 m. high. Copied by Mr. Alden and myself.



.....  
 . . . τοῖς τ]έκνοις  
 μνήμης χάρ]ιν.  
 . . . Σ]ωτηρίδα  
 . . . μ]νήμης  
 [χάριν.]

27. Fragment of common stone on the steps of the καφφενείου of Constantinos Calondakis, at Xydhà. It is 0.19 m. high, 0.32 m. wide. Letters apicated, 0.03 m. high. Copied by Mr. Alden and myself.



Εὐ]πραξία Σω-  
 ζ]ομενῶ(ι) τῶ(ι)  
 υἱ]ῶ(ι) μνήμ[ης  
 [χάριν.]

28. Stelè embedded in a wall, in house of Constantinos Haggi-Kandarakis, at Xydhà. It is 0.59 m. high, 0.31 m. wide. Letters, 0.035 m. high. Copied by Mr. Alden.

ΓΑΙΟCΖΗ  
 ΝΩΝΙ·ΚΑΙ  
 ΒΑΧΧΕΙ  
 ΤΟΙCΤΕ  
 ΚΝΟΙCΜΝΗ  
 ΜΗCΧΑ  
 PIN

Γάϊος Ζή-  
 νωνι καὶ  
 Βαχχέι  
 τοῖς τέ-  
 κνοις μνή-  
 μης χά-  
 ριν.

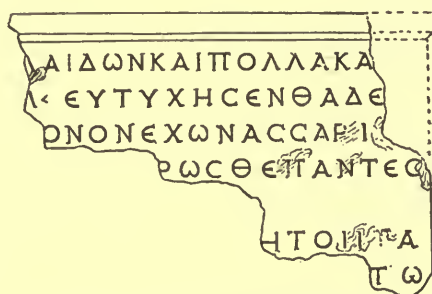
L. 3, Βαχχέι, or perhaps Βα(κ)χέι. Cf. Βακχυλίδου, *Inscr. Sic. et Ital.* 1144.

29. Rudely finished column of local stone, near the chapel of the Haghià Triada, on the slopes under Lyttos. Length,

1.45 m.; diameter, 0.32–0.37. Letters rudely cut, about in the middle of the stone, much worn, apicated, 0.055 m. high. Copied by Mr. Alden.

Ξ	Ο	Υ	Π	Λούπ-	
Ε	Ρ	Κ	Ο	Σ	ερκος
Κ	Α	Π	Ι	Καπί-	
Τ	Ω	Ν	των.		

30. Triangular fragment of marble slab, forming part of window-sill in the house of Nicolaos Papadakis, at Castelli. It is 0.37 m. wide, 0.31 m. high. Letters apicated, 0.02 m. high. Copied by Mr. Alden.



..... πολλ]ὰ ἰδὼν καὶ πολλὰ .....  
 ..... εὐτυχῆς (or Εὐτυχῆς) ἐνθάδε .....  
 ..... πό]νον(?) ἔχων .....  
 .....  
 .....

The fragmentary condition of this epitaph, and the uncertainty of the reading in certain portions, make any attempt at supplementing it futile.

31. Small marble stelè above the door in the house of Dimitrios Kornalakakis, at Xydhà. It is 0.30 m. high, 0.27 m. wide. Letters 0.01–0.015 m. high. Copied by Mr. Alden.

ΕΝΘΑΔΕΜΟΙΡΟΛΟΗ  
 ΚΑΤΕΚΛΕΙΣΕΝΕΜΟΝ  
 ΠΡΕΣΤΕΡΟΝΑΠΑ  
 ΜΕΝΑΤΟΥΘΑΝΕΕΙΝ

It is a fragment of a sepulchral epigram :

Ἐνθάδε μοῖρ' ὅλοῃ κατέκλεισεν ἐμὸν [παρακοίτην ?

The pentameter is half lost, and what remains of it is not very clear.

32. Sepulchral stelè in the church of Hagios Antonios, at Castelli. It is 0.43 m. high, 0.42 m. wide, and 0.10 m. thick. Letters, apicated, 0.04 m. high. Copy by Joannis Zographaki; communicated to me by Dr. Hazzidaki.

Μ Ο <sup>Υ</sup> C Α Ω Φ Ε Λ Ι Ω  
N I T Ω Υ Ω Μ Ν Ε Α C  
Χ Α Ρ Ι Ν

Μοῦσα Ὠφελίω-  
νι τῶ(ι) ὑῶ(ι) μνε(ί)ας  
χάριν.

The Υ above the first line in the facsimile is a correction of the ancient stone-cutter.

L. 2. ὑῶ, for νίῶ, occurs also in other inscriptions of this period.

33. Slab of common stone in the house of Georgios Malejannakis, at Castelli. It is 0.47 m. high, 0.38 m. wide, and 0.17 m. thick. Letters apicated. Copy communicated by Professor Xanthoudidis.

Κ Ρ Α Μ Λ Ι C  
Α Γ Α Θ Ο Κ Λ Ε Α  
Μ Ν Η Μ Η C  
Χ Α Ρ Ι Ν

Κραμ(α)ῖς(?)  
'Αγαθοκλέα(ι)  
μνήμης  
χάριν.

The name Κραμ(α)ῖς appears to me very strange and doubtful; perhaps it should be corrected to read Κρα(να)ῖς.



The following inscriptions come from the neighborhood of Castelli of Pediada, within the ancient territory of Lyttos.

34. Broken stelè of local stone, in the house of Τσελεπήs Χαμουζαδάκης. It is 0.50 m. high, 0.43 m. wide. Letters, indistinct, apicated, 0.02 m. high. Copied by Mr. Alden.

ΝΕΙΚΑΝΩΡ  
ΚΑΙΣΥΜΦΕ  
ΩΝΣΩΤΗΡ  
ΩΤΩΑΔ  
ΦΩΜΝΗΜΗΣ  
ΧΑΡΙΝ

Νεικάνωρ  
καὶ Συμφέ-  
ρων Σωτήρ-  
ω(ι) τῶ(ι) ἀδ[ελ-  
φῶ(ι) μνήμης  
χ[ά]ριν.

L. 3, 4. Perhaps we should read Σωτηρ[ί]ω(ι), but Σώτηρος also occurs.

35\*.<sup>1</sup> Stelè in the outer wall of the church τοῦ Εὐαγγελισμοῦ. It is 0.57 m. high, 0.45 m. wide. Letters, apicated, 0.035 m. high. Copied by Mr. Alden.



Εὐφράτης  
Εὐφράτη(ι)  
τῶ(ι) νιῶ(ι)  
μνήμης  
χάριν.


This inscription was imperfectly published by Χουρμούζης Βυζάντιος, in Κρητικά, p. 65.

Of the three signs cut under the inscription, that on the left appears to be a purse; the others cannot be determined.

<sup>1</sup> By the asterisk I indicate the few inscriptions which have been already edited, but which I here publish in a revised and corrected form. Cf. Nos. 41, 51, etc.

36. Stone used as *ἀγία πρόθεσις* in the church of Haghios Theodoros, in the village of Nipidito. It is 0.48 m. long, 0.34 m. wide. Letters, apicated, rudely cut, 0.025–0.03 m. high. In the lower part of the stone, four figures are cut; namely, a mirror, a comb, a fan, and a basket or calathos. Copied by Mr. Alden.


ΛΙΒΑΝΟΞΝΕΙ	Λίβανος Νεί-
ΚΗΤΗΙΔΙΑΓ	κη(ι) τη(ι) ιδία(ι) γ-
ΥΝΑΙΚΙΜΝ	υναικι μν-
ΗΜΗΞΧΑΡΙ	ήμης χάρι(ν).

The *sigma* is, in both places, reversed, as in the inscription of Canea published by Dr. Mariani in the *Monumenti dei Lincei*, VI, pp. 205, 206.

The *ν* of *χάριν* is omitted on the stone.

37. Cippus of roughly hewn, common stone, mutilated above, in the field of Hussein Karadaïdakis, in the locality called *Δρᾶος*, near the village of Embaros. It is 0.90 m. high, 0.28 m. wide, and 0.24 m. thick. Letters 0.04–0.055 m. high.

	ΟΙ
	ΔΗΜΟ
	ΣΙΩΝ

Ὁρ]οι
δημο-
σίων.

Doubtless a terminal stone marking the boundaries of public lands.

The word *χωρίων*, or something similar, should be understood.

38. Slab of local stone in the ruins of the country church of Haghios Georgios, about a mile to the S.W. of the village of

Embaros. It is 0.71 m. high, 0.57 m. wide, and 0.10 m. thick. Letters 0.02–0.03 m. high. Under the inscriptions are rudely incised: a reaping-hook, a pickaxe, an indistinguishable object (perhaps a calathos), and four animals, apparently a dog, a she-goat, and two oxen.

ΛΑΙΣ  
ΔΑΜΑΤΡΙ  
ΩΤΩΑΝΔΡ  
ΜΗΜΗC  
ΧΑΡΙΝ

Λαῖς  
Δαματρί-  
ω(ι) τῶ(ι) ἀνδρ[ι]  
μνήμης  
χάριν.

ΕΡΩC  
ΚΑΙΔΑΜΑ  
ΤΡΕΙΑΤΩΙ  
ΔΙΩΥΩ  
ΑCΚΑΤΙΩ  
ΝΙΜΗΜΗC  
ΧΑΡΙΝ

\*Ερως  
καὶ Δαμα-  
τρεία τῶ(ι) ἱ-  
δίω(ι) ὑῶ(ι)  
Ἀσκλ(α)πίω-  
νι μνήμης  
χάριν.

*First inscription:* The Ι at the end of l. 3 is not clearly visible; it was, perhaps, in ligature with the Ρ.

*Second inscription:* The omission of the Α in ΑCΚΑΤΙΩ of l. 5 is due to an error of the stone-cutter.

The symbols cut in the lower part of the slab show that the deceased here named belonged to a family of peasants.

39. Small fragment of a sepulchral stone, near the mill called "τοῦ Κουδουνάτου," near the village of Embaros. It is 0.25 m. high, 0.50 m. wide.



.....  
.....  
μν[ήμης  
χά[ριν].

40. Slab of local stone in the church of the village of Xeniáko, near Embaros. It is 0.44 m. high, 0.34 m. wide. Letters, 0.02–0.03 m. high.

ΠΡΑΔΑΛΑΣ	Π(αρ)δάλας
ΔΙΟΚΛΕΙΑΤΗ	Διοκλεία(ι), τῇ(ι)
ΓΛΥΚΥΤΑΤΗ	γλυκυτάτη(ι)
ΚΑΙΑΜΕΠΤΩ	καὶ ἀμέ(μ)πτω(ι),
ΜΝΗΜΗΣΚΑΙ	5 μνήμης καὶ
ΕΝΟΙΑΣ	ἐ(ὕ)νοίας
ΧΑΡΙΝ	χάριν.

The text is very incorrect.

L. 1 ΠΡΑ . . . for ΠΑΡ . . .  
 L. 4 ΕΠΤ . . . for ΕΜΠΤ . . .  
 L. 6 ΕΝ . . . for ΕΥΝ

The name Παρδάλας occurs also in the inscription of Lyttos, *Museo Ital.* III, p. 674, No. 90\*, and *Bull. Corr. Hell.* XIII, p. 67. Compare the feminine form Πάρδαλις in the same inscription and, later in this article, No. 72, l. 2 (Sybrita).

41\*. Stelè in the wall of the church of the Panaghia, in the village of Smari (North-Pediada). It is 0.60 m. high, 0.47 m. wide. Letters, apicated, 0.035 m. high. Copied by Mr. Alden.

The inscription has already been copied and published by Spratt (Pl. I, No. 2), but less correctly in the third line.



Κέρδων καὶ Εἰρή-  
 να Ἀγαθημερί-  
 δι τῇ(ι) ἰδία(ι) θυγα-  
 τρὶ μνήμης χά-  
 ριν.

In the lower part of the stone three figures, — a comb, a mirror, and a calathos.



## CHERSONESOS.

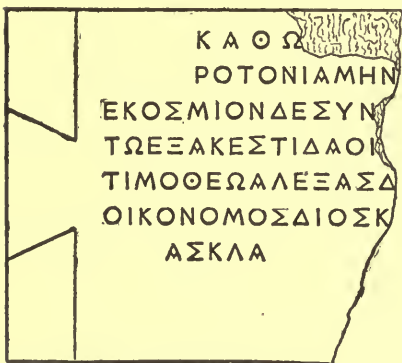
42. Slab of light stone in the yard of Georgios Thobartakis, at Chersonesos. It is 0.67 m. high, 0.35 m. wide. Letters apicated. Copied by Mr. Alden.

Π Λ Ο Υ Τ Α Ρ Χ Α	Πλουτάρχα
Σ Ω Σ Α Μ Ε Ν Ω	Σωσαμενῶ(ι)
Α Ν Δ Ρ Ι Α Ν Ε Κ Λ Η	ἀνδρὶ ἀνέκ(κ)λη-
Τ Ο Σ	τος.

The Υ in the first line is smaller than the other letters, having been inserted by the stonecutter in order to correct an omission.

The two letters ΑΡ are also a correction from ΡΑ. The name was originally written ΠΛΟΤΡΑΧΑ.

43. I have received from my friend, Mr. Arthur J. Evans, director of the Ashmolean Museum at Oxford, the following copy of a fragment of inscription which I am glad to add to my own, all the more that it is the only non-sepulchral inscription that has hitherto come to light among the ruins of this city.



It is on common limestone, and the entire right part is wanting. The letters appear to be of the close of the Hellenistic or the beginning of the Roman period.

I shall not attempt to supplement the few remnants of the first two lines. The four following lines give the name

of a college of *cosmoi*, Ἐκόσμιον δὲ . . ., etc.; but even of these names a part only, with their patronymics, is preserved. I cannot even decide whether the last line should be completed with the name of another *cosmos*, or whether we should recognize here a case of the name of the god Asclepios, Ἀσκλη[πιῶι?].

The text has the appearance of an official inscription relating to the dedication of a monument, or some other public or sacred edifice, similar to the already quite numerous examples from Lato, Hierapytna, etc.

At a time that cannot be yet exactly determined, Chersonesos was incorporated in the commune of Lyttos, and had no importance except as a port of this city. The *cosmoi* here named may therefore be also the *cosmoi* of Lyttos.<sup>1</sup>

44. Broken stelè, on a rocky heath between Calochoriò and Chersonesos. It is 0.55 m. high, 0.45 m. wide. Letters, apicated, 0.03 m. high. Copied by Mr. Alden. Revised by Dr. Taramelli.

ΙΑΖΗΜΟΪΣ	Ἰάζημος
ΕΥΝΟΥ	Εὐνου
ΤΩΤΕΚΝΩ	τῶ(ι) τέκνω(ι)
ΜΝΗΜΗCΧΑΡΙΝ	μνήμης χάριν.

45. Fragment of limestone in the house of Manoli Kakontaki, in the village of Mochó. It is 0.30 m. high, 0.55 m. long, and 0.16 m. thick. Letters apicated. Copied by Professor Xanthoudidis.

The inscription is in honor of Trajan. It would appear, from the last two lines, that only a little is wanting on the right, as only seven letters need be added. It seems to me strange, however, that an inscription which already contains the epithet *Dacicus*, taken by Trajan in 102, should omit that of *Germanicus* (for which there would be no room), which was taken by the Emperor as early as 97 A.D. It seems, therefore, as if the inscription should be completed also on the left, and should read about as follows:

[Αὐτοκράτορι Καίσαρι Θεοῦ Νερούα]  
 νίῳ(ι) Νερούα(ι)] Τραϊανῶ(ι) Σεβα[στῶ(ι), Γερ-  
 μανικῶ(ι), Δ]ακικ[ῶ(ι)] τῶ(ι) κτίσ[τη(ι) τῆς οἰ-  
 κουμένης.

<sup>1</sup> See *Museo Ital.* III, *passim*; *Monum. dei Lincei*, VI, p. 277-78 (Mariani), etc.

This is another to be added to the many *tituli* furnished by the state of Lyttos in honor of Trajan.

46. Stelè of dark local stone, in the field of Nicolaos Tzangarakis, at Mochó. It is 0.66 m. high, 0.45 m. wide, and 0.30 m. thick.

ΧΑΡΜΑΤΙΩΝ	Χαρματίων
ΜΑΡΚΙΑΝΩΤΩ	Μαρκιανῶ(ι) τῶ(ι)
ΥΙΩΜΝΗΜΗΕ	υἱῶ(ι) μνήμης
ΧΑΡΙΝ	χάριν.

INI (INATOS [?] ARCADIA [?]).

The ruins that exist near the present village of Ini (South Pediada), and between this village and the heights of Kassani, have not yet been even identified. No texts had been found here before the discovery of the small inscriptions which I publish below, and these do not, unfortunately, give any clue to the discovery of the ancient name. Spratt was led, by the similarity of the modern name *Ini* to that of the ancient city of Inatos or Einatos, to place this ancient city here; whereas Bursian, following Ptolemy, placed it, with greater probability, on the sea-coast at Tsoundsouro. On the other hand, Svoronos, after having for a while admitted, with Spratt, that Arcadia was near Melidochori in the province of Monofatzi, has recently, in a review of Dr. Mariani's *Antichità Cretesi* published in the *Ἀστὺ* of Athens, June 23, 1896, put forward the hypothesis that the ruins at Ini are the remains of the city of Arcadia, set down on the Tabula Peutingeriana as about half-way between Lyttos and Biannos. I shall probably have occasion to express, in another article, my doubts regarding this identification, and to suggest as the site of Arcadia—or, as it should read more exactly, of Arcádes—one that corresponds far better to the importance which this city is known to have had in ancient times. The site to which I refer is precisely on the line of the most direct road between Lyttos and Biannos, not taking the bend required to pass through Ini.

I am therefore of the opinion that, under present conditions, the inscriptions found at Ini must remain unclassified.

47. Sepulchral stelè of common stone in the wall of the house of Georgios Baritakis, at Ini. It is 0.45 m. high, 0.30 m. wide. Letters, of late Hellenistic or early Roman times, with small apices, 0.03-0.04 m. high. The O and Ω are smaller.

ΕΡΤΑΙΟΣ      Ἐρταῖος  
ΕΡΤΑΙΩ      Ἐρταίω.

This proper name recalls the Ἐρταῖου mentioned in an interesting metrical inscription of Cnossos, first published by Professor Perdikaris, of Candia, in the Ἑστία of Athens (1888, No. 591), and afterward by M. Doublet in the *Bull. Corr. Hell.* XIII, pp. 59-60. It is the sepulchral inscription of a certain Thrasymachos, son of Leontios, doubtless of Cnossos, who had distinguished himself in a warlike encounter on Mt. Elaios or Edaios:

Ἐρταίων ὅτε μῶνος ἐπ' ἡ[νε]μέντος Ἐλαίου  
οὐλαμὸν ἰππείας ῥήξας φοιλόπιδας, etc. (vs. 5-6).

The reading Ἐλαίου of verse 5, and the fact that a mountain of this name (Ἐλαιος τρηχὺς) is mentioned in a fragment of Rhianus Cretensis, quoted by Pausanias (IV, 1, 6), as being in Messenia, has led M. Doublet to think that the locality mentioned in the epitaph of Thrasymachos should preferably be sought outside of Crete, in Messenia. Svoronos, in his review, just cited, of Dr. Mariani's *Antichità Cretesi*, ventures to make the statement that *Ertaia* was a locality in Messenia and was called Ἐλαιος τρηχὺς, and quotes, in support, this passage of Pausanias, where, as a matter of fact, Ertaia is not even mentioned. Now, in place of Ἐλαίου, it would seem as if we should, or at least could, read in the Cnossos inscription Ἐδαίου, a word which, if referred to the epithet Ἐδᾶς, by which the god Hermes, according to the *Etymologicum Magnum*, was called in Crete, would be explained as "mountain of Hermes." But, independently of the reading Ἐδαίου or Ἐλαίου, it always seemed more reasonable to me to consider that the place and the name mentioned in the Cnossian inscription referred to Crete.

The fact that we now find Ἐρταῖος (or Ἐρταῖος) used as a proper name of a person in Crete makes my hypothesis seem to me more



probable.<sup>1</sup> It is more difficult to say who these Ἐρταῖοι were. Were they the inhabitants of a city as yet unknown, or of some little place or village named Ἐρτα or Ἐρταία<sup>2</sup>; or must we see in them the name of a tribe, of a γένος or of a *startos*, like those of which several have now been found in Crete? In the first case, Ἐρταῖος is one of the many names of persons formed on the model of an *ethnicon* or a *demoticon*, like Ἀχαιοῖς, Λάκων, Ἀρναῖος, Γαργήτιος; in the second case, it is the surviving name of the eponymous of a tribe or other gentile collection, like Πάμφυλος, Ἰλλεύς, etc.

48. House of Michalis Fassarakis, in the village of Ini. Stelè of local stone, 0.62 m. high, 0.375 m. wide, 0.10 m. thick. Letters poorly cut and much worn.



<sup>1</sup> Outside of Crete, I know but one example of this name—in Samos, in an inscription published by C. Curtius (*Inscripfen und Studien zur Geschichte von Samos*, p. 13, No. 8). In l. 8 of this text appears Ἀσκληπιάδην ΕΡΤΑΙΟΥ, which Curtius in the transcription had arbitrarily corrected into Ἐ(ο)ρταίου.

<sup>2</sup> Hesychius has the gloss Ἐρτις · κρημνός.

It is an epitaph in verse on a woman named Damatria, daughter of Quintus. I do not try to restore it, but a good many of the words preserved are legible and intelligible.

49. Stelè of local stone, in the church of the Panaghia in the same village, 0.34 m. high, 0.30 m. wide, 0.09 m. thick. Letters poorly cut, apicated, 0.02–0.03 m. high. Copied by Mr. Alden.

Π Τ Ο Λ Ε Μ	Πτολεμ-
Α Ι C Α Μ Μ Ι Α	αῖς Ἀμμία(ι)
Α Λ Ε Ξ Α Ν Δ Ρ	Ἀλεξάνδρ-
Ω Ν Ε Ι Κ Η	ω(ι), Νείκη(ι),
Τ Ο Ι C Τ Ε Κ Ν Ο	τοῖς τέκνο-
Ι C Μ Ν Η Μ Η C	ις μνήμης
Χ Α Ρ Ι Ν	χάριν.

Near the last line was engraved a mirror.

50. Village of Kassani (Κασάνοι), on the hills to the east of the ruins of the ancient town. Stelè in the churchyard of Haghlhos Georgios, 0.84 m. high, 0.49 m. wide, 0.11 m. thick. Letters apicated, 0.03–0.04 m. high. Copied by Mr. Alden.

Π Α Ν Φ Ι Λ Ο Ξ Ε Λ	Πάνφίλος Ἑλ-
Π Ε Ι Θ Η Γ Υ Ν Α Ι	πει τῇ(ι) γυναι-
Κ Ι Μ Ν Η Μ Η C Χ Α	κὶ μνήμης χά-
Ρ Ι Ν	ριν.



PRIANSOS (?).

(Castel Belvedere—Kastellianà.)

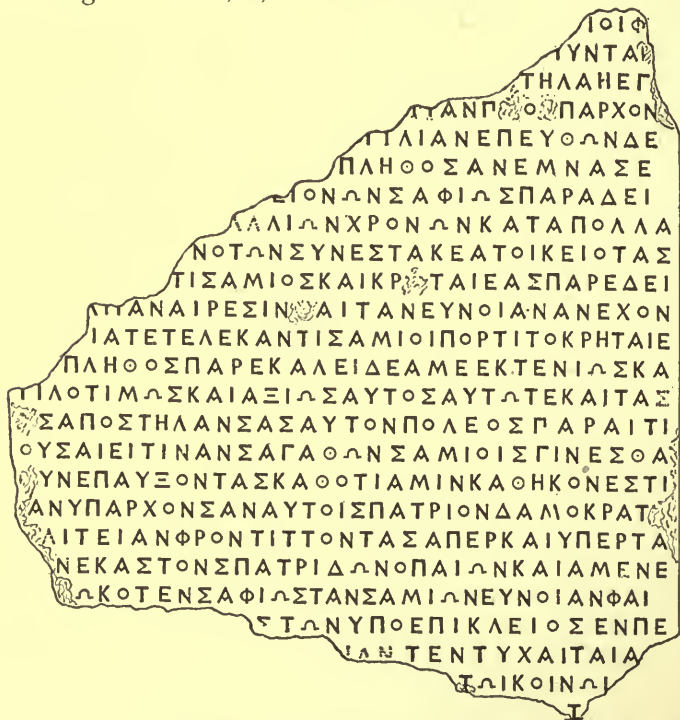
It seems more probable, if not certain, that we can assign to Priansos the strong and magnificent elevation which closes on the east the upper valley of Messarà and on which the Venetians built one of their most powerful forts, the Castel Belvedere. Spratt erroneously placed here the city of Stelae, which we are now, through Dr. Mariani's publication of the important inscription of Sitia,<sup>1</sup> obliged to seek instead in eastern Crete. From the district of Kastellianà comes too, as Mr. Mitzotakis, Jr., of Hera-

<sup>1</sup> *Monumenti dei Lincei*, VI, p. 300.

klion assured me, the greater part of the coins of Priansos that circulate in the antiquarian coin market of Candia.

The most important epigraphical text preserved in this district is the fragment of the reply to a letter, or rather to an embassy, of the Samians, seen and published already by M. Doublet in the *Bull. de Corr. Hell.* XIII, pp. 72, 73. As I have again examined it and, after carefully cleaning the stone, found some notable variants, I think it fitting to reproduce it here in a copy which I may present as final, together with some new supplements.

51\*. It is a fragment of common stone, now built into the wall over a window of the new house of T. Krassonicolaki at Pera-Kastellianà. It is 0.39 m. high and 0.475 m. long. Letters 0.012–0.014 m. high. The O, Θ, and Ω a little smaller.



M. Doublet has neglected to mark on his copy the edges of fracture, and the part preserved of the original margin on the right. Moreover, the lines in his reproduction having come out too uneven and irregular in length and arrangement, the

result was that he himself did not know whether in certain cases they should be filled out on the right or on the left, nor by what approximate number of letters. I have tried to reproduce here the form of the text in the best way possible with mechanical means. The lines all end in nearly equal lengths, but, in the original, they are a little closer together than appears in the copy, where the stone seems to be more high than wide.<sup>1</sup> Lines 15-18 are complete, and determine the exact length of all the lines in the stelè, but the letters are carved more closely together, and are, therefore, more numerous in the lines of the lower part of the fragment; they are fewer in the upper part.

Of the variants between my copy and M. Doublet's, I intentionally mark only the principal ones; any one may see the lesser deviations by comparing the two copies.

Line 4. ΠΑΝΤ~~████████~~Ο~~████████~~ΓΑΡΧΟΝ; M. Doublet gives ΠΙΑΝΤ~~████████~~  
ΑΠΑΡΧΟΙ.

Line 5. ΕΓΕΥΘΟΝ; M. Doublet, ΕΠΙΕΥΘΟΝ.

Line 17. ~~████████~~ΥΝΕΓΑΥΞΟΝΤΑΣ; M. Doublet, . . . ΕΠΑΥΞΟΝΤΑΣ.

Lines 18, 19. ΔΑΜΟΚΡΑΤ~~████████~~ | ~~████████~~ΛΙΤΕΙΑΝ, that is, *δαμοκρατ[ῆ | πο]λιτείαν*; M. Doublet gives ΔΑΜΟΚΡΑΤ | ΑΡΤΕΙΑΝ, and reads *δαμοκρατ[είαν | δ(α)μοκ]αρτείαν*!

At the end of the penultimate line, in M. Doublet's time, two more letters could be read, — ΚΟΙΝΩΙ[ΤΩ, and, at the end of the last line, one more, — Τ[Ο. It can be seen that the stone has undergone a slight mutilation at the back.

The meaning of the fragment is clear, although there still remain some gaps that are difficult to fill out. We have here a document very similar to those represented by the well-known Cretan decrees of Teos, to the decree of the Hierapythians for the Magnesians (Cauer<sup>2</sup>, 118), to the letter of the Allariotae to the Parians (Cauer<sup>1</sup>, 39), and to the fragments of the Cretan decrees of Mylasa (Lebas-Foucart, III, 1, p. 123, and *Explic.* III, pp. 113 ff.). An ambassador is sent from Samos to the *κοινὸν τῶν Κρηταίων* to renew or revive an ancient friendship. To him, the participle in line 5, and the *ἀνέμνασε* of line 6, with all that follows, refer. The preserved portion of the stelè contains only the "Whereas" of the decree; the decree proper begins with the

<sup>1</sup> I had prepared a drawing in facsimile of these fragments, but by an accident it was ruined.



words *ὅπαι ὦν* of line 20, and must contain the acceptance, on the part of the *κοινόν*, of the friendship, the concession of privileges and of assistance to the Samians, and probably some honor for the ambassador. As it is a question of a decree of the *κοινόν* of the Cretans, this fragment doubtless represents one of the various copies which, probably with some addition or variation, must have existed in several cities of the island.

My reading is as follows :

- .....  
 .....  
 .....  
 ..... τ]ὰν π[ρ]ο[ῦ]πάρχον-  
 5 σαν εὐνοίαν καὶ φι]λίαν· ἐπευθὼν δὲ  
 ἐπὶ τὸ Κρηταίων] πλῆθος ἀνέμνασε  
 . . . . . διὰ πλε]ιόνων σαφίως παραδεί-  
 ξας . . . . . ἐκ πα]λ[α]ίων χρόνων· κατὰ πολλὰ  
 . . . . . νοτῶν συνέστακε ἃ τ' οἰκειότας  
 10 καὶ φιλία πορ]τὶ Σαμῖος καὶ Κρ[η]ταιέας, παρέδει-  
 ξε δὲ καὶ τ]ὰν αἵρεσιν καὶ τὰν εὐνοίαν, ἃν ἔχον-  
 τες δ]ιατετέλεκαντι Σάμιοι πορτὶ τὸ Κρηταί-  
 ων] πλῆθος, παρεκάλει δὲ ἅμῃ ἐκτενίως κα-  
 λὶ φ[ιλοτίμως καὶ ἀξίως αὐτοσαντῶ τε καὶ τὰς  
 15 ἐ]σαποστηλάνσας αὐτὸν πόλεος παραιτί-  
 οὺς αἰεὶ τιναὶς ἀγαθῶν Σαμίοις γίνεσθα[ι  
 σ]υνεπαύξοντας — καθότι ἡμῖν καθήκον ἐστι —  
 τ]ὰν ὑπάρχουσιν αὐτοῖς πάτριον δαμοκρατ[η]  
 πο]λιτείαν, φροντίττοντας ἅπερ καὶ ὑπὲρ τῶν  
 20 ἁμᾶ]ν ἐκάστον πατρίδων· ὅπαι ὦν καὶ ἅ μὲν ἐ-  
 . . . ωκοτεν σαφίως τὰν Σαμίων εὐνοίαν φαί-  
 νηται . . . . . στων ὑπὸ Ἐπικλείους ἐν πε-  
 . . . . . αντεν· τύχαι τῇ ἀ]γα-  
 θῇ καὶ ἐπὶ σωτηρίαι(?) ἔδοξε] τῷ κοινῷ [τῷ  
 25 [Κρηταίων . . . . . ]  
 . . . . .

Line 5. Among the more important results of my revision of this inscription is my having made clear the reading of the participle *ἐπευθών*, which is nothing else than *ἐπελθών*, according to the Hésychian gloss *εὐθεῖν· ἐλθεῖν*. Of this, until now, there was no epigraphical example; but we can see now that it must be attributed to Crete, and placed with the other Cretan glosses

given by Hesychius: *αῦκάν, αῦκύνονα, αῦσος, θεύγεσθαι*, etc., for *ἀλκάν, ἀλκύνονα, ἄλσος, θέλγεσθαι*, etc. Already, in the legal inscription of Gortyna, the form *ἀδενπιαί*, for *ἀδελπιαί* (Col. V, line 18), had been found, which some wrongly thought to be an error. Other inscriptions from the same city, which I shall soon publish, will permit us to increase still further the epigraphical examples of these phonetic forms. *Ἐπελθόντες* is the participle also used in the Cretan decrees of Teos, for foreign ambassadors who present themselves to the cities, the assembly, the *cosmoi*, etc.

Lines 7-9, which cannot be entirely filled out, are, nevertheless, clear as regards the meaning. They refer to the speech which the ambassador of the Samians has made to the *κοινόν* of the Cretans, reminding them with many words (*διὰ πλειόνων*), and demonstrating clearly (*σαφίως*) the antiquity of the friendship and the relations between Samos and Crete, and the manner and the circumstances through which the friendship was formed (*συνέστακε*).

Line 19. *φροντίττοντας*: a dialectic form already known through the examples *ἐσπρεμμίττεν, ἀπολογιττέθω*, etc., of other Cretan inscriptions.

The following lines are too much mutilated to allow of an attempt at restoration. The name *Ἐπικλῆς*, which occurs in the genitive in line 22, seems to have been that of the ambassador, or head of the Samian embassy, that had come to Crete.

52\*. Stelè of common stone imbedded in a wall in the interior of the house of Anagnostis Kyparakis, at Castellianà (Kato-Metochi), 0.22 m. high, 0.30 m. wide; letters, 0.03-0.04 m. high. The *α* has two forms: sometimes the bar is inclined, *Λ*; sometimes horizontal, *A*. Published also by Dr. Mariani (*Monumenti dei Lincei*, VI, p. 328).

ΖΩΣΙΜΟΣ Ε  
ΠΙΓΟΝΗΤΗΔΙ  
ΑΓΥΝΑΙΚΙΓΕΝ  
ΟΜΕΝΗΦΙΛΑΝ  
ΔΡΩΜΝΗΜΗΣ  
ΧΑΡΙΝ

Ζώσιμος Ἐ-  
πιγόνη(ι), τῇ(ι) ἰδί-  
α(ι) γυναικί γεν-  
ο[μέ]νη(ι) φιλάν-  
δρ[ω](ι) μνήμης  
χάριν.

*γίγνομαι* has here simply the meaning of *εἰμί*: "who has been loving to her husband."

53. The inscription that I communicate here I did not see myself, but it was copied by my friend Mr. Evans, director of the Ashmolean Museum at Oxford, in the village of Kato-Kastellianà. It is a slab of common stone, found on the hill of Castel Belvedere, and is about 0.09 m. high and 0.40 m. long.



I read, changing two letters in the first line :

Χαρματ[ίων καὶ (Θ)ρασ(υ)πτόλεμο[ς]  
οἱ Θιοβωλίδα Ἀρτέμι.

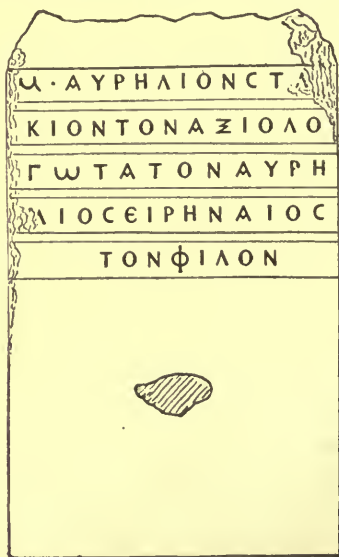
It is a dedication to Artemis, which leads us to think of the existence of a temple to that goddess. Some coins of Priansos also bear the head of Artemis.

The form Ἀρτέμι for Ἀρτέμιδι is also found in the inscriptions of Haghios Galinis (Soulia). See below, No. 78.

#### TSOUDSOURO.

(Harbor of Priansos; Inatos?)

54. Headless marble Hermes, in the bed of the Tsoudsouro torrent near the mouth, amid the ruins of the ancient city; 1.05 m. high, 0.37 m. wide, 0.22 m. thick. Letters, 0.03–0.035 m.



Μ(ἄρκον) Αὐρήλιον Στ[άλ-]  
κιον, τὸν ἀξιολο-  
γώτατον, Αὐρή-  
[λ]ιος Εἰρηναῖος  
τὸν φίλον.

The Roman *gens* Stalcia was already known from a Greek inscription of Pozzuoli, in *Arch. Zeit.* XXXIX (1881), pp. 309, 310.

BIANNOS.

Although reduced to a mere fragment of no intrinsic value, and moreover of a later date, I am unwilling to omit the publication of the following sepulchral inscription, copied on the site of the ancient city of Biannos by Mr. Evans, and kindly communicated by him to me. Biannos is another Cretan city that is not represented in the local epigraphy, the only two texts that we have about it belonging to the group of decrees of the asylum of Teos in Asia Minor. Even the slightest testimony found on the spot must therefore be welcome.

55. Viano. Sepulchral stelè, with comb, mirror, etc.

ΟΝΕΙΑC  
ΗΜΗΤΗΡ  
ΕΤ. Β

The tomb was that of a two-year-old girl, whose name must be lost with the upper part of the stone. The first line preserved contains the hardly legible name of the mother.

· · · · ·  
Ὅρ]ειὰς  
ἡ μήτηρ  
ἐτ(ῶν) β

ARVI ("Αρβις, Steph. Byz).<sup>1</sup>

Of this place, too, where, besides indications of prehistoric settlements, there are found near the sea-shore traces of a little Graeco-Roman city or town, we possessed no written monument till now. Mr. Evans, in his last tour through Crete (see *The Academy*, July 18, 1896), found there, as at Biannos, a sepulchral inscription, which, however, is preserved entire, and which he has likewise been kind enough to communicate to me. It is of the Roman period, of the type belonging to the large class represented by the funerary *cippi* of Lyttos.

56. Arvi. Sepulchral stelè.

ΕΠΑΦΡΟΔΕΙ	Ἐπαφρόδει-
ΤΟCΑΡΤΕΜΙ	τος Ἀρτεμι-
CΙΑΤΗΘΥΓΑΤΡΙ	σία(ι) τῇ(ι) θυγατρὶ
ΜΝΗΜΗCΧΑΡΙΝ	μνήμης χάριν

<sup>1</sup> S.v. Ἀρβις. "Ἐστὶ καὶ ἐν Κρήτῃ Ἀρβιον ὄρος, ἐνθα τιμᾶται Ἀρβιος Ζεὺς.



## HAGHIOS THOMÂS.

The vast and characteristic necropolis found at Haghios Thomâs in the province of Monofatzi,<sup>1</sup> though to what city it belonged has not yet been settled, yielded some inscriptions a dozen years ago. In my last exploration I was enabled to add to these the two following. These, too, consist merely of names, carved in broad but not very deep incisions in the rocks, that are honeycombed with tombs. They are found below the present village, between Paganianà and Kerà Spiliotissa.

57. Letters, 0.06–0.07 m. high.

ΝΩΝΙΟΥ      Νωνίου.

58. Letters, 0.06–0.08 m. high.

ΣΩΤΑ  
ΔΟΥΣ      Σωτάδους.

## OAXOS, OR AXOS.

59 *a* and *b*. Village of Axos. House of Photis Taphermos. Fragment of stelè of local gray stone, inscribed on both sides; 0.25 m. high, 0.33 m. long, 0.09 m. thick; height of letters on the first face, 0.02–0.024 m.; on the second face, 0.018–0.022 m.



<sup>1</sup> Described in Spratt, II, p. 57, and in Mariani, *Monumenti dei Lincei*, VI, pp. 183–186.

There is very little to be obtained from either face of this stelè, a fact that holds good in general for all these poor fragments from Axos.

The text of both the part *a* and the part *b* seems to have been laws, which, judging from the writing, may be as old as the fourth century. This is true of the fragments that follow as well.

On the face *a* mention is made of *ἄνηβοι*, immature youths, — *ἀνήβο*, line 7, and *ἄ]νηβος* or *ἀ]νήβος* (accusative plural), line 8, — which fact, taken in connection with the verb *πταίω*, which occurs twice in the fragment, — *πταίσει*, line 6, and *πταισ* . . ., line 2, — as well as with the phrase *αἱ μὴ πείθουτ[ο]*, line 4, would lead us to believe that this law or regulation related to the education of youth, before the period of maturity and the resulting entrance into the *agelai*. In line 3 there is mention of the *andreion*, *ἐξ [ἀ]νδρηίο*, and in line 6 of the *cosmos* or of his functions, *κοσμ* . . .; but in what connection with the rest it is useless to seek.

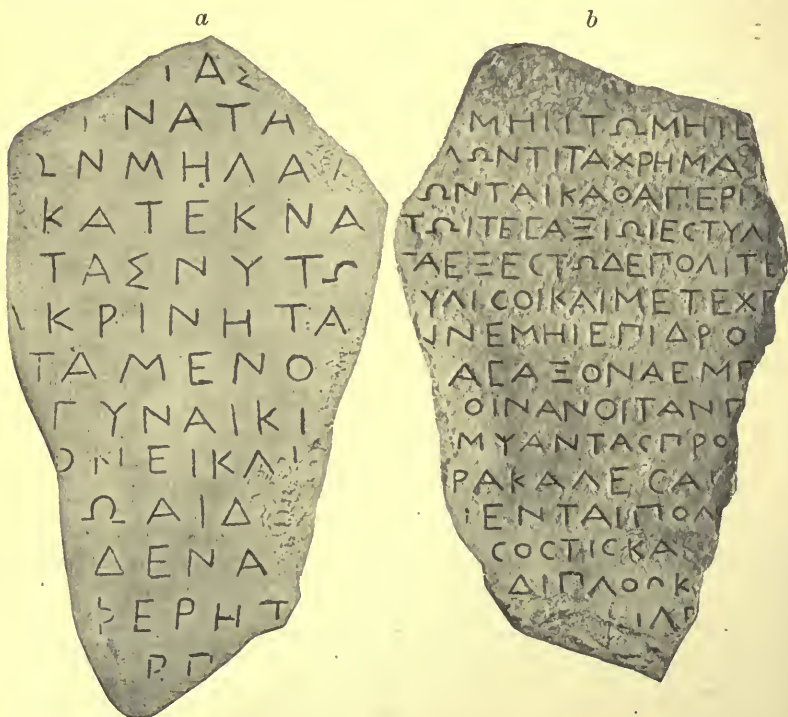
In this fragment the use of *o* for *ω* in the genitives *ἀνδρηίο* and *ἀνήβο* is noteworthy. The inscription on the other side (*b*) has the *ω*, and I can hardly believe that it is of much later date than *a*. To imagine, therefore, that we find ourselves here in the period before the introduction of *ω* into the alphabet is impossible. Besides, this period, in Gortyna at least, is still characterized by the *boustrophedon* direction of the lines. (Cf. the Gortyna inscriptions of the third period in Comparetti, *Iscrizioni Arcaiche Cretesi*, pp. 235 *et seq.*). It might be maintained, on the other hand, that these two inscriptions were carved in the interval when the *ω* had been introduced already but had not yet come into general use, and that the manner of writing, in consequence, varied according to the carver; or perhaps that the inscription on face *a* is a copy of a more ancient text. We must not, however, overlook the fact that the sporadic use of *o* for *ω*, especially in genitives, is found also in Cretan inscriptions of the later period. The chief examples can be found collected together in Skiàs, *Περὶ τῆς Κρητικῆς διαλέκτου*, pp. 121, 122.

On face *b* oaths are spoken of, — *ὀμνύμεν*, line 6, *ἀλαθείας ὀρκο* . . ., line 3. In line 4 can be read *ὁ ἐπιβάλλων*, a well-known word of the Great Inscription of Gortyna; in the next line, perhaps, *(θ)ύων μὴ φεκά[ν]*; and in the last, *ἐ]γγραμένας*

or  $\epsilon[\gamma\text{ρα}\mu\acute{\epsilon}\nu\alpha \sigma . . .$ , or, better,  $\eta[\gamma\text{ρα}\mu\acute{\epsilon}\nu\alpha$ , a now well-known form of the participle of  $\gamma\rho\acute{\alpha}\phi\omega$  in this dialect.

The form of the digamma ( $\varGamma$ ) is the one that occurs in the greater number of the coins of Axos of the non-archaic period, and in the Axian decree of Teos (Le Bas, 65). The form F, elsewhere common, is rather rare in the coins of this city, and has not yet been found in its inscriptions. The more archaic coins and inscriptions have, instead, the special sign  $\Lambda$ , which appears also in the alphabet of Eleutherna.

60 *a* and *b*. Another fragment of a stelè of local limestone, inscribed on both sides, at Axos, in the house of Aristides Taphermos. 0.43 m. high, 0.24 m. wide, 0.07 m. thick. Letters, on face *a*, 0.02–0.023 m. high; on face *b*, 0.015–0.018 m.



Face *a*. Here, too, we have a fragment of a law, so far as I can judge from a few terms which can be made out here and there,

Line 3. . . . .ων μὴ λα[γάσαι?

Line 6. . . . .κρίνητα[ι

Line 7. perhaps ἀ]ταμένο[ς

Line 8. γυναικί. —

More interesting is face *b*, which contains a small piece of a treaty between Axos and the Cretan town Tylisos, the name of which appears here for the first time in an inscription. From coins and from some non-Cretan inscriptions, one of them long known, the form of the *ethnicon* Τυλέσιος and Τυλίσιος was known.<sup>1</sup> By the aid of this form it had been possible to correct the erroneous names Cylissos and Gytisos, by which the town is called in the manuscripts of Solinus (XI, 4) and of Pliny (IV, 20, 3). The ancient name is, moreover, preserved exactly in the modern village of Tylissos, near Candia.<sup>2</sup> This fragment gives us the name twice, both times, it is true, incompletely (lines 5 and 7), but the elements which are preserved in both places, and which complete each other, leave no doubt whatever as to its identity.

What can be read with certainty on the stone is:

. . . . .  
. . . . .  
Line 3 . . . . .ωντι τὰ χρήμα[τα . . .  
. . . . .ωνται καθάπερ . . . .  
5 . . . . .τῶι τε Φαξίῳ ἐς Τύλι[σον . . .  
. . . . .τα· ἐξέστω δὲ πολιτ[εύεσθαι  
. . . . .Τ]υλισοῖ καὶ μετέχ[ειν  
. . . . .νεμηι ἐπὶ δρο . . . . .  
. . . . .α Φαξὸν ἃ ἐμπ . . . .  
10 . . . . .κ]οινὰν οἱ ταν . . . . .  
. . . . .μ[ψ]αντας προ . . . . .  
. . . . .πα]ρακαλέσαι . . . . .  
. . . . .εν τῇ πόλ[ι? or πολιτεία? . . .  
. . . . .ς ὅστις κα . . . . .  
15 . . . . .διπλό[ω]κ . . . . .  
. . . . .

<sup>1</sup> Α Ἐρμων Τυλέσιος in an inscription of Coreyra, *C.I.G.* 1840, l. 7, and some Κρήτες Τυλίσιοι in Thessalian sepulchral inscriptions in *Athen. Mittheilungen*, XI, 48-49.

<sup>2</sup> See the only two epigraphic texts of this place in *Museo Ital.* III, pp. 686-688.



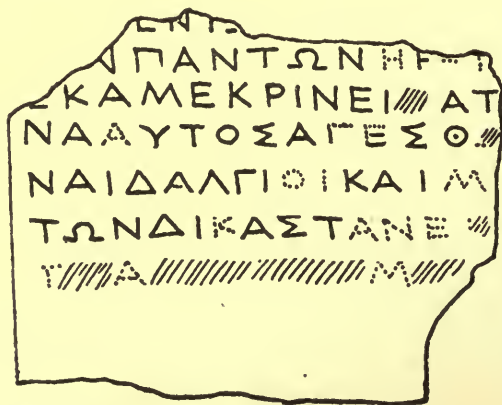
It is easy to make out, in these shreds of phrases, the expressions that occur over and over again, with little variety, in the various treaties of alliance and of *isopoliteia* of the Cretan cities which we possess.

Line 5 is certainly to be completed thus: τῶι τε Φαξίῳ ἐς Τύλι[σον καὶ τῶι Τυλισίῳ Φαξοῖ. Lines 6 and 7 also probably run thus: ἐξέστω δὲ πολιτ[εύεσθαι . . . τῶι τε Τυλισίῳ Φαξοῖ καὶ τῶι Φαξίῳ Τ]υλισοῖ καὶ μετέχ[ειν θίνων καὶ ἀνθρωπίνων . . ., etc. It is a question of the usual reciprocal concession of rights of citizenship with a share in divine and human affairs.

The last portion refers apparently to fines, — . . . τῶ] διπλόω, line 15.

As regards the alphabet, what is noteworthy here is the lunar C for ξ, a sign which I have also found at Gortyna in inscriptions not later than the fourth century before Christ. Sporadic examples appear also in Attica, about this period, in boundary inscriptions (ὄροι),<sup>1</sup> on vases, and also on coins.<sup>2</sup>

61. Fragment of common stone found at Axos and carried to Retimo, where it is preserved in the shop of Mr. Georgios Drosakis. It is 0.40 m. high, 0.34 m. wide, about 0.10 m. thick. Letters of the third or fourth century before Christ, 0.02 m. high; the O a very little smaller.

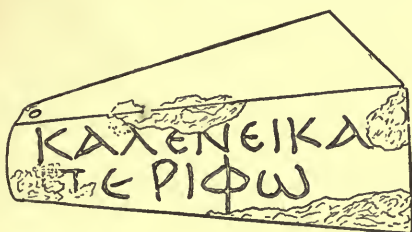


<sup>1</sup> Köhler, *Athen. Mitth.* II, 281, and *C.I.A.* II, 1152, etc.

<sup>2</sup> See Reinach, *Épigraphie Grecque*, p. 208; Wright, *Trans. Amer. Philol. Assoc.*, 1896, XXVII, p. 79.

This, too, seems to be a fragment of a law, as may be seen by the expressions . . . μὴ κρίνε[ν?], line 3; αὐτὸς ἀγέσθ[ω, line 4; τῶν δικαστῶν, line 6; but nothing can be made of it.

62. Small terracotta cloth-weaver's weight, in the form of a truncated pyramid, inscribed on one face, found at Axos. It is 0.115 m. high; the letters 0.008–0.010 m. high, the φ a little longer.



Καλένείκα  
Περίφω.

L. 1. The form of the name with the ε in the second syllable is not new. Cf. Καλλένικος in an inscription of Megara, *C. I. G.* Sept. I, No. 33, and the Latin Callenicus for Callinicus in Hilar. *Op. hist. fragm.* 3. 4. n. 29.

L. 2. I have no recollection of any other example of this name Πέριφος. The form Πέριφας, -αντος, however, is known.

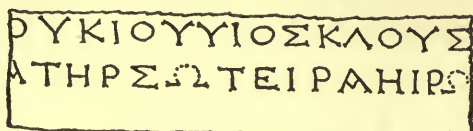
#### ELEUTHERNA.

63. Slab of common stone in the pavement of a threshing-floor belonging to the Μονὴ Ἀρσανίου in the place called ἑ τοῦ Λιανοῦ τὸ ἀλῶνι, near Haghia Irini, in the eastern valley; 0.42 m. high, 0.625 m. long. Letters of the archaic period, the Β 0.115 m., the Ο 0.05 m. high.



Perhaps τὸ]ν βῶν . . ., "the ox" (βοῦν).

64. Fragment of local stone, deficient on the right, on the left, and on top, walled into the edge of the terrace of the house of Manolis Zacharakis at Prinès. It is 0.18 m. high, 0.57 m. long; the thickness could not be measured exactly. Letters with small apices, 0.04–0.045 m. high.



. . . Α]ουκίου υἱὸς Κλουσ . . . or Κλ(αυδίου) Οὐσ . . .  
 . . . Δαμ]άτηρ Σώτειρα ηἱρ[ω?] . . .

65. Six adjoining fragments of a cornice of local stone in the field of Manolis Jerakarakis, on the western slope of the Acropolis; height, 0.26 m.; combined length, 0.85 m.; thickness, 0.21 m.; very beautiful letters, 0.04–0.045 m. high. The inscription is deficient on the left, complete on the right.



L. 1. The stone-mason had marked the R with the down stroke like the Roman letter, but noting it in time only cut in the P part, leaving out the stroke \, which remains as a hardly visible scratch.

The Tiberius Julius of the inscription is no other (as I am informed by my colleague at the University of Rome, Professor de Ruggiero, to whom I have shown this fragment) than the Emperor Tiberius. "The strange form of the name is met with only in an inscription of Spain (*C.I.L.* II, 1660) and in the *lex de imperio Vespasiani* (*C.I.L.* VI, 930, l. 2), in the former case as a real blunder, in the latter on account of his being named together with Tiberius Claudius."

66\*. House of Hadgi Constantinos Zachariudakis at Prinès. Piece of local stone forming part of the right doorpost of the

door to the terrace; 0.175 m. high, 0.84 m. long, about 0.20 m. thick. Letters with very small apices, 0.03–0.035 m. high.



The stone has been probably sawed off on the right, or else the inscription from the beginning was carved on two blocks joined together.

It was copied before by Spratt (Plate II, No. 8), but with a mistake in l. 2, and by M. Thenon (*Rev. Arch.*, N. S., XVII, p. 296). Churchill Babington, in Spratt's book (II, p. 425), has given the reading

Βασιλέα Πτολεμαῖ[ον  
Εὐεργέ[την]

inferring, without hesitation, a dedication to Ptolemy Euergetes. I do not believe that the arrangement of the lines, as we find them in the fragment, permits us to express so decided an opinion. M. Thenon has made the same criticism. In the first line, after the proper name there is a good deal that is lost. In the lost part there might be just as well a patronymic as an epithet or anything else. I think, as we are evidently dealing here with an honorary public inscription, that the most probable supplement by which the lines preserve their right proportions is something like this:

Βασιλέα Πτολεμαῖ[ον τὸν τᾶς πόλεως  
εὐεργέ[την]

or

Βασιλέα Πτολεμαῖ[ον, ὁ πόλις τὸν  
εὐεργέ[την].

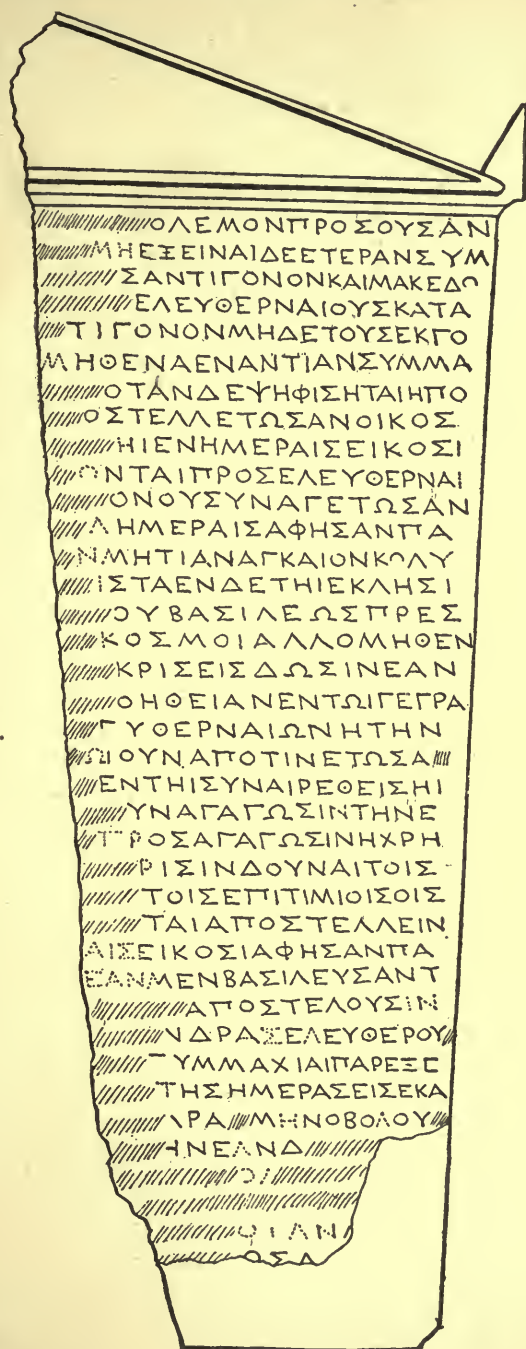
Which of the Ptolemies it was remains unknown to us, since in the various Cretan or, more generally, Greek inscriptions in which King Ptolemies are spoken of, their official epithet is not always given. This stone may have been dedicated to the king, with the title of benefactor of the city, in consequence of some treaty of friendship made with the Eleuthernians or some intervention in their favor in times of civil discord or of war against



some other Cretan town. It is needless to call attention here to the closeness of the relations between the Egyptian Ptolemies and the different Cretan towns. Some of the most interesting inscriptions of the island are documents relating to this subject.

67\*. M. Doublet, in the *Bull. de Corr. Hell.* Vol. XIII, p. 48, has published a fragment of an interesting inscription of Eleutherna, which is now kept in the collection of the Syllogos of Rettimo. It contains a portion of the text of a treaty of alliance between King Antigonos (most probably Gonatas) and the Eleuthernians, which the editor has interpreted and filled out with great accuracy. I have again seen, and, after a final cleaning of the marble, again copied this text, and, in some lines, have been able to make out a few more letters. In most cases these had already been restored by M. Doublet, but, in two or three instances, make slight modifications in the part he supplied. Only in line 30 have I been able to make a substantial change in a word which, on another occasion, had caused much doubt in myself and in others, and which, in the form in which it had been read, M. Doublet was justly obliged to leave unexplained. Not that I care so much for these variants, but, because of the desire that a copy of the inscription should be obtainable which also reproduces its material shape, and, above all, shows the outline of fracture (a matter neglected in the French publication, but, as I view the matter, indispensable in texts so greatly mutilated), I have wished to reproduce it here in its entirety, in a drawing which, if not precisely a facsimile, is, nevertheless, very nearly one.

The preserved portion of the stelè, as may be seen, is a little less than half. To attempt, therefore, to supply the missing portion with absolute, verbal exactness, however stereotyped the phrases in this class of documents may be, is an impossibility. But I do not even attempt to approach the original reading more closely than M. Doublet has done, by comparison with other Cretan texts; for, though I may prefer in some places a different expression, or a restitution more in accord with the measurement of the lacunae, my additions would agree with his substantially as regards the meaning, without, in their turn, being absolutely certain as regards the form. I, therefore, merely repeat here his transcription and restitution of the text, adding below some obser-



vations on the principal variants I have found, and on two or three places where my additions would not agree with his.

This is M. Doublet's transcription and the supplement :

- Τοὺς Ἐλευθερναίους ποιεῖν τὸν π]όλεμον πρὸς οὓς ἂν  
πολεμῇ βασιλεὺς Ἀντίγονος· μὴ] ἐξεῖναι δὲ ἑτέραν συμ-  
μαχίαν συντίθεσθαι πρὸς βασιλέα] Ἀντίγονον καὶ Μακεδό-  
νας . . . . . τοὺς] Ἐλευθερναίους· κατὰ  
5 δὲ τὰ αὐτὰ μηδὲ βασιλέα Ἀν]τίγονον μηδὲ τοὺς ἐκγό-  
νους αὐτοῦ μηδὲ Μακεδόνων μη]θένα ἐναντίαν συμμα-  
χίαν τίθεσθαι πρὸς Ἐλευθερναίους]. Ὅταν δὲ ψηφίσῃται ἡ πό-  
λις πέμπειν βοήθειάν τινα ἀπ]οστελλέτωσαν οἱ κόσ-  
μοι τὴν βοήθειαν τὴν ψηφισθεῖσαν] ἐν ἡμέραις εἴκοσι  
10 ἀφ' ἧς ἐψηφίσθη· ὅταν δὲ παραγέ]ωνται πρὸς Ἐλευθερναί-  
ους πρεσβευταὶ παρὰ βασιλέως Ἀντιγ]όνου, συναγέτωσαν  
οἱ κόσμοι τὴν ἐκκλησίαν ἐν . . .] ἡμέραις ἀφ' ἧς ἂν πα-  
ραγένωνται οἱ πρεσβευταί, ἐὰν μ]ή τι ἀναγκαῖον κολύ-  
σῃ . . . . .]ιστα· ἐν δὲ τῇ ἐ(κ)κλησί-  
15 αὶ προσαγέτωσαν τοὺς Ἀντιγόν]ου βασιλέως πρεσ-  
βευτὰς καὶ χρηματιζέτωσαν, καὶ οἱ κ]όσμοι ἄλλο μηθὲν  
προτιθέτωσαν πρὶν ἢ πρεσβευταῖς ἀπο]κρίσεις δῶσιν· ἐὰν  
δὲ μὴ ἀποστείλωσιν οἱ κόσμοι τὴν β]οήθειαν ἐν τῷ γεγρα-  
μμένῳ κατὰ τὸ ψήφισμα τῶν Ἐλε]υθερναί[ω]ν ἢ τὴν  
20 παραγγελίαν τοῦ βασιλέως τρόπῳ, ὧτινι]οῦν, ἀποτινέτωσαν  
οἱ κόσμοι δραχμὰς μυρίας . . . .] ἐν τῇ σ[υ]ναιρεθείσῃ  
ἐκκλησίᾳ πόλει· ἐὰν δὲ μὴ σ]υναγάγωσιν τὴν ἐ-  
κκλησίαν ἢ τοὺς πρεσβευτὰς μὴ πρ]οσαγάγωσιν ἢ χρη-  
ματίσωσι περὶ ἄλλου πρὶν ἢ ἀπόκρ]ισιν δοῦναι τοῖς  
25 πρεσβευταῖς, ἔνοχοι ἔστωσαν] τοῖς ἐπιτιμίοις οἰσ-  
περ . . . . .] καὶ ἀποστέλλειν  
τὴν βοήθειαν ἐν ταῖς ἡμέραις] εἴκοσι ἀφ' ἧς ἂν πα[ρα-  
γγείλωσιν οἱ πρεσβευταί· καὶ εἰ μ]ὲν βασιλεὺς Ἀντ[ίγο-  
νος μεταπέμψῃ τὴν βοήθειαν, οἱ δὲ κόσμοι] ἀποστελοῦσιν  
30 αὐτὴν, ἡγεμόνας καὶ ὅπλα ἔχοντας ἄ]νδρ[ας] ΕΥΘΟΡΟΥ  
. . . . . τῇ παρὰ Ἐλευθερναίων σ]υμμαχίαι, παρέξε-  
ι βασιλεὺς Ἀντίγονος ἐκάστης τ]ῆς ἡμέρας εἰς ἕκα-  
(σ)τον ἄνδρα . . .] ρ . . . ν ὀβο[λ]οῦ[ς] . . . .  
. . . . .

Line 2. The μὴ], supplied by M. Doublet, although a little worn, can be seen on the stone.

Line 3. I see a  $\xi$  at the beginning, before ANTIGONON, which would not confirm the supplement πρὸς βασιλέα Ἀντίγονον of Doublet. Perhaps it should be merely πρὸς Ἀντίγονον.

Line 9. . . . τὴν ψηφισθείσαν] ἐν ἡμέραις, etc. In front of the EN, there is visible on the stone HI, which excludes the participle supplied, and demands instead a verb in the subjunctive. I should fill out the whole phrase in lines 7–10 as follows: Ὅταν δὲ ψηφίσσεται ἢ πό | [λὺς πέμπειν τὴν βοήθειαν, ἀπο-]οστελλέτωσαν οἱ κόσ | [μοὶ ἂν μὴ τι ἀναγκαῖον κωλύσ]ῃ ἐν ἡμέραις εἴκοσι | [ἀφ' ἧς ἂν ψηφισθῇ, etc.]

Line 20. τρόπωι ὧτιν]οῦν, D. On the stone is seen ΩΙΟΥΝ; hence we must supply τρόπωι ὁτωῖοῦν.

Line 26. . . . καὶ ἀποστέλλειν, D. The stone has ΤΑΙ, not ΚΑΙ. I believe we should supply here γέγραπ]ται, reading the whole passage (lines 25, 26) something like this: [ὑπόδικοι ἔστωσαν τοῖς αὐ]τοῖς ἐπιτιμίαις οἷς | [περ καὶ περὶ τῶν . . . γέγραπ]ται; that is, "If the *cosmoi* transgress, let them be liable to fines equal to those prescribed for other cases." But, on account of the lacuna preceding γέγραπται, we cannot guess what the cases are. Then should come a period, and, with ἀποστέλλειν, another sentence begins: Ἀποστέλλειν | [δὲ τὴν βοήθειαν ἐν ἡμέρ]αις or ἐν ταῖς ἡμέρ]αις εἴκοσιν ἀφ' ἧς ἂν πα[ραγγείλωσι, etc.]

Line 28. εἰ μ]ὲν βασιλεὺς, D. The new reading of the stone demands that this be corrected to εἰ μὲν β.

Line 30. ἄ]νδρ[ας] ΕΥΘΟΡΟΥ, D., who declares that "*le mot ευθορου se lit très nettement sur l'estampage.*" Before seeing the stone, some years ago, in publishing another Cretan inscription in the *Museo Ital.*, Vol. III, p. 607, I had tried to defend this reading of M. Doublet with the adjective *θοῦρος* and *θύριος*, and a comment by Suidas on these words. Later, Danielsson, too (*Epigraphica*, p. 6, note 2), took this word seriously. The inspection of the marble, however, has now taken away all difficulty by completely removing the strange word. It is true that the letter which precedes the ΡΟΥ, through a defect in the surface of the stelè, or through a slip of the chisel, has the appearance of an O, but, marked over this, an E is clearly distinguishable, while, in front of the ΕΥ, between this and the visible letters ΑΞ of ἄνδρας, there is an ΕΛ, therefore ΕΛΕΥΘΕΡΟΥ, that is, ἄνδρας ἐλευθέρου[ς]. The king wishes, and the *cosmoi* pledge themselves to carry it out, that the Eleuthernian soldiers or mercenaries, who



are sent to his aid, shall be enlisted from the *free men*, — the free citizens, and that they shall not be slaves.

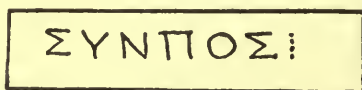
The text which this stelè presents to us, as may be seen from the words with which it begins at line 1, is not complete. The *praescriptum* of the Cretan decree is lacking; so are the *consideranda* which we should also expect. The stelè, as we have it, therefore, only represents the second page of this treaty of alliance, of which the first page, written somewhere else, is lost to us.

68. Fragment of a limestone slab found at Eleutherna, and given, by Mr. Georgios Drosakis, to the collection of the Syllogos of Rettimo, where it is now preserved; 0.36 m. high, 0.345 m. wide, 0.097 m. thick. Letters, apicated, 0.03–0.035 m. high.



It is a small fragment of an inscription of the imperial period, which I do not attempt to restore.

69. Slab of local stone, inscribed on the edge, found near a tomb, now in the house of J. Drosakis, at Prinés; 0.08 m. high, 0.25 m. wide. Letters, 0.03 m. high.



Perhaps the stone has been sawed in the upper part, but to the right and left the inscription is complete. I cannot imagine, however, that anything can be obtained from it.

70. To Axos, or more probably, judging from the quality of the material, to Eleutherna, belongs, I believe, the following

fragment of light porous stone, which is preserved in the collection of the Syllogos of Rettimo, with no indication of its provenience. It is a little capital of a Doric column surmounted by a plinth, all in one piece. The inscription was on the anterior face of the plinth, and of it seven lines—but not all in good condition—are preserved. The whole fragment is 0.28 m. high, the inscribed plinth 0.187 m. wide. Letters, of the Hellenistic period, with the ends slightly thickened, 0.02–0.022 m. high. The two first A's of the last line have no bars.



Nothing, or but very little, can be made out of this inscription, which was probably of some importance, as it may have contained information concerning the constitution of the *agela* and the relations of the *agelatai* to their chief.

What was the connection between the phrase preserved and the part lost cannot be seen. Perhaps at the end of the first line, or—as the space will hardly allow it—in the preceding line, a relative pronoun has disappeared, and it will be necessary to put a comma after ἀγελάται :

.....  
 . . ὧν δὲ (?) τ-  
 ανς τιμὰ[νς  
 ἐ]δούμεθ[α  
 ἀγελάται, δ-  
 ούμην ἀρχῶ(ι).

That is, “Let the things whose price we *agelatai* paid, be entrusted to the ἀρχός.” Then, standing alone in the last two lines, is a

proper name with its patronymic Δόρκος Φαναξαγόρα, which is perhaps a repetition of the name of the author of the proposition or of whatever document it may be, — a name which must, in all probability, have occurred in the beginning; or else it may be the name of some secretary or other person that we cannot guess. At any rate, it does not seem to me possible to make room for this nominative in the phrase above.

The persons composing the *agela* are here called ἀγελάται. In the inscriptions hitherto known they appear with the name ἀγελαῖοι (Cauer,<sup>1</sup> No. 38, l. 10 and 42, l. 43). We do not know whether the third form too, — that by which they are named in Hesychius's gloss, — ἀγελάστους· ἐφήβους. Κρήτες, was in use or whether this must really be emended, as some have proposed, into ἀγελάτας· τοὺς ἐφήβους.<sup>1</sup>

The ἀρχός of line 5 is what Ephorus in Strabo (X, p. 739) and Heraclides Ponticus (*Fragm.* III, 3) call ἄρχων of the *agela*. The latter, however, calls him also ἀγελάτης; and by this Dr. Hoeck<sup>2</sup> and Schoemann<sup>3</sup> were led to suppose that ἀγελάστοι or ἀγελαστοί were the youths, and ἀγελάτας in reality their chief. But this is not confirmed by our fragment. In one of our archaic inscriptions of Gortyna the chief of the ἀνδρεῖον is also called ἀρχός.

The lack of the *iota adscriptum* after the Ω of ἀρχῶ(ι) is perhaps due to an oversight of the man who carved the inscription, or to the absolute lack of room at the end of the line and to the carver's not wishing to carry the silent ι to the beginning of the following line.

The forms δούμην and ἐδούμεθα are noticeable for the vowel sound in the root syllable. As for the infinitive in ην, we already possess examples of it in Crete, — and in fact for the very verb that occurs here, δόμην, καταδόμην, etc., — but only for the archaic period (Gortyna: fragments of the north wall; and Fabricius, fragments in Comparetti, *Iscriz. Cretesi arcaiche*, Nos. 152 *seqq.*, No. 175). For the later period we have only the infinitives of the verb εἰμί, ἦμην and ἦμην, sporadically in the inscription of Dreros (*Museo Ital.* III, pp. 657 *seqq.*, No. 73\*).

<sup>1</sup> Cohn, *de Aristoph. Byz. et Sueton. Eustathii auct.* p. 300. Baunack wished to read ἀγελάστους (*Hesychiana*, in Baunack, *Studien auf dem Gebiete der Griech. und Arisch. Sprachen*, p. 40).

<sup>2</sup> *Kreta*, III, p. 100.

<sup>3</sup> *Greek Antiquities*, I, p. 376 of the Italian edition.

71. The provenience of the following sepulchral stelè is also uncertain; but it was assuredly in the department of Rettimo or its immediate neighborhood. It is likewise preserved in the Syllogos of that city. A marble slab, 0.465 m. high, 0.29 m. wide, 0.075 m. thick, broken on the upper and lower edges. The lower inscription is carved accurately in elegant characters; the upper one seems cut with a dull-edged instrument, and with less care—it was evidently added to the lower one at a later date. The letters in inscription *a* are 0.025–0.03 m. high; those in the upper inscription (*b*), 0.035–0.055 m.



*b*) Μενεθάρ-  
σης  
Πυργία.

*a*) 'Ονασιώ  
Μενεθάρη.

For the feminine name 'Ονασιώ, of which I can remember no other example, cf. the well-known name 'Ονασώ and 'Ονασίον.

#### SYBRITA.

Of this town, the ruins of which are seen on top of the hill of *Thronos* and on the slope towards the Turkish village of Genna, we possessed till now no epigraphic monument, save the decree relating to the asylum of Teos found in the temple of Dionysus in that city of Asia Minor. Although mere sepulchral titles of late date, the following little inscriptions from its necropolis are



therefore not entirely unimportant. They enable us to add to local Cretan epigraphy one town more, and lead us to hope that if new investigations are made in the place these inscriptions will not long stand alone. The ruins of Sybrita, especially those that are seen at the foot of the Acropolis hill toward Genna and Apostóli, impressed me as being more interesting than they seem to have been to Dr. Mariani.<sup>1</sup> Its coins, too, show that it was a rich and flourishing city, and its importance—due in great part to its fine and strong position, dominating all the lower valley of Amari, and to the fertility of its soil—must have continued for a long time even after the fall of paganism. Sybrita appears in the *Notitiae* as the seat of a bishopric, and two of its bishops are mentioned, the former as present at the Council of Chalcedon, the latter at the Second Council of Nicaea.<sup>2</sup> I think it not improbable that some Christian inscriptions of the Syllogos of Rettimo, with no marks of origin, which I shall publish in my second paper, may come from this place.

72. Slab of common local stone, in the house of Abdulláh-Agá at Genna (Γέννα); 0.29 m. high, 0.42 m. wide, 0.11 m. thick. Letters apicated, 0.02 m. high.

ΦΙΛΑΓΑΘΟΣ	Φιλάγαθος
ΠΑΡΔΑΛΕΙ	Παρδάλει
ΤΗΕΑΥΤΟΥ	τῆ(ι) ἑαυτοῦ
ΓΥΝΑΙΚΙΜΝΗ	γυναικὶ μνή-
ΜΗΣΧΑΡΙΝ	μης χάριν
	ἐτῶν ιγ.
ΕΤΩΝ	
ΙΗ	

73. Cippus of common stone, in the house of Abdulláh-Agá at Genna; 0.38 m. high, 0.195 m. wide, 0.14 m. thick. Letters, 0.010–0.015 m. high. The text is very incorrect.

L. 2	ΛΑΙ . . . sic
L. 3	ΥΕΙΩ . . . sic
L. 4	ΜΗ for ΜΗC

<sup>1</sup> *Monumenti dei Lincei*, VI, p. 217.

<sup>2</sup> See the Acts of the Councils in my note in the introduction to the Christian inscriptions below, p. 603, and Cornelius, *Crete Sacra*, I, p. 255.

ΠΑΝΘΕΙΑ	Πάνθεια
ΛΑΙΕΥΘΕΡΙΔΙ	(Αιλ)ευθέριδι
ΤΩΥΕΙΩ	τῶ(ι) υἱεῖῶ(ι)
ΜΝΗΜΗΧΑΡΙΝ	μνήμη(ς) χάριν
ΕΤΩΝ ΙΖ	ἑτῶν ιζ.

The form Αἰλευθέριδι for Ἑλευθέριδι is analogous to αἰτῶν for ἑτῶν in another sepulchral inscription of this place and of the same period, which was so much injured that it could not be copied.

I have accented Ἑλευθέριδι, accepting a form Ἑλεύθερις, which would be the masculine of the well-known woman's name Ἑλευθερίς.

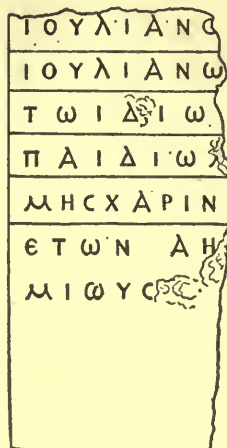
74. Καφφενεῖον of Ademís-Agá, in the same village. Small stelè of local stone, 0.45 m. high, 0.31 m. wide, 0.10 m. thick. Letters, 0.02–0.025 m. high.

ΜΑΡΘΑ	Μάρθα
ΕΠΙΚΤΑ	Ἐπίκτα(ι)
ΤΩΙΔΙΩ	τῶ(ι) ἰδίῳ(ι)
ΑΝΔΡΙΜΝ	ἀνδρὶ μν-
ΗΜΗCΧΑ	ήμης χά-
ΡΙΝΕΤΩΝ	ριν, ἑτῶν
ΚΕ	κῆ.

Ἐπίκτας or Ἐπικτᾶς, a name already known, is probably the pet-form for Ἐπικτήτος. On the other hand, the name Ἐπίσκτας in the inscription of Lyttos, No. 106 of the *Museo Ital.* (III, p. 680), is very strange if correct; or should we rather read Ἐπείκτας, erasing the σ as being a mistake of the stone-cutter? The two names of this inscription seem to indicate persons of servile condition. Μάρθα is a foreign name, peculiar to Syria.

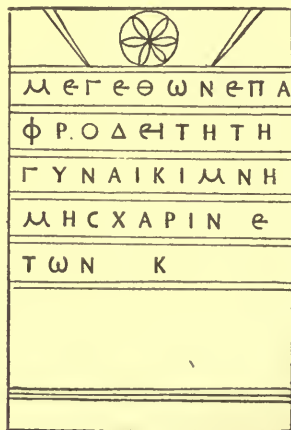
75. Small stelè of soft stone found at Genna, now in the possession of Mr. Siganós, jeweller at Rettimo; 0.255 m. high, 0.155 m. wide, 0.05 m. thick. Letters rudely cut, 0.015–0.017 m. high. The first five lines underscored.

The [MNH] of l. 4 was evidently written in ligature, as there is not sufficient room for three separate letters.



Ἰουλιαν[ός]  
Ἰουλιανῶ(ι)  
τῶ(ι) ἰδίω(ι)  
παιδίω(ι) [μνή-  
5. μης χάριν,  
ἐτῶν ᾧ ἡ-  
μί(σο)vs.

76. Small stelè of porous stone found at Genna, and now, with the preceding one, in Mr. Siganós's shop at Rettimo; 0.32 m. high, 0.22 m. wide, 0.065 m. thick. An ornamental rosette above the inscription; the lines underscored. Letters, 0.023–0.024 m. high.



Μεγέθων Ἐπα-  
φροδείτη(ι) τῇ(ι)  
γυναικὶ μνή-  
μης χάριν, ἐ-  
τῶν κ̄.

Observe the peculiar form of the Ε and the ligature of the second line, showing a tendency to cursive writing.

SANCTUARY OF HERMES Κρῆναιος.

77. I have published, in Vol. II of the *Museo Italiano*, the archaic terracottas found in the grotto of Hermes Cranaeus some years ago. I have now a little inscription of later times from the same place. It consists of a single name, written on a small terracotta discus perforated horizontally so as to be suspended by a cord. It is now in the hands of Mr. Siganós, at Rettimo. The diameter is 0.082 m.; the thickness, 0.016 m. Letters, raised in a rectangular field with a border, 0.008 m. high; the 'P a little longer.



'Αρχαρέστας.

The object, representing very probably a weaver's weight, like the terracotta from Oaxos (No. 62 above), is offered as an anathema by a woman named 'Αρχαρέστα.

Similar weights of various periods, but without inscriptions, will be published with the terracottas found at Praesos, Phaestos, etc., in a later article.

ΣΟΥΛΙΑ.

This little coast town mentioned by the author of the *Stadiasmus*<sup>1</sup> was rightly identified, as I believe, by Pashley<sup>2</sup> with the ruins that are seen in a little indentation in the coast called

<sup>1</sup> *Stad. M. M.* §§ 324-325. See also Müller's notes in Didot's edition.

<sup>2</sup> I, p. 304.

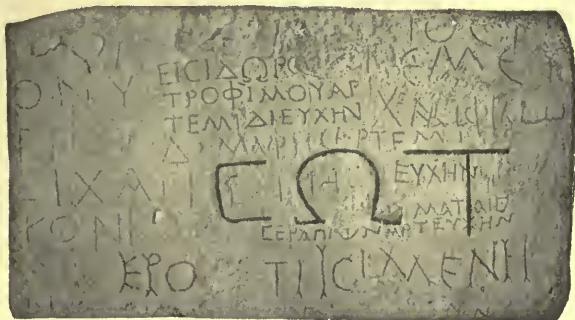


Haghios Galinis, directly west of the Bay of Messarà. A dozen years ago the inhabitants of the neighboring villages of the interior, wishing to make use of the ancient landing-place, began to build dwellings and storehouses in that deserted spot; and in the excavations made for foundations and in the search for materials for building, they came across some blocks covered with inscriptions, which were published, partly by M. Doublet in the *Bull. de Corr. Hell.* XIII, pp. 74-75, and partly by myself in the *Museo Ital.* III, pp. 737 *seqq.* With one exception, these inscriptions consist of mere reminders and vows to Artemis, cut or caused to be cut by visitors on the walls of a temple, without any regard for order. Sometimes they fill only one block; sometimes they spread over two contiguous blocks, passing over the joints; sometimes they are so crowded that they are written, one above the other, so as to make an almost undecipherable mass of letters.

In the last few years some new buildings have been added to the earlier ones, and new holes have been dug in the ground in the search for ancient material that could be used. In this way the remains of the temple itself, whence came the first scattered inscriptions, were discovered; but they were seized upon at once and partially covered by new huts built above them, so that the ground plan can now hardly be made out. The architectural remains, among which may still be seen fragments of Ionic columns of an artificial and bad style, show, however, that the building was of a late date, and perhaps not much older than the inscriptions discovered up to the present time. It occupied a space slightly raised above the right bank of the little torrent that comes down from the Haghios Galinis valley, but a short distance from the point where it enters the sea. About it, on both sides of the stream, are seen a few remnants of poor buildings, while on the little height that rises above the port on the east there are found traces of an insignificant necropolis. There is no trace of other public buildings, a fact which proves the slight importance of the place.

In taking possession of the remains of the temple, the peasants came upon some more inscriptions of the same character as those discovered ten years ago, and preserved them, or built them into the walls of the new houses in the place. As will be seen from the form of the characters, they all belong to the Roman period.

78. Mural block of limestone; 0.375 m. high, 0.635 m. wide, 0.20 m. thick. In the storehouse of Grigorios Stavoulakis. It is covered all over with inscriptions, cut on it at different times. Of these, only three are entire and legible.



- a. Εἰσίδωρο[ς]  
Τροφίμου Ἀρ-  
τέμιδι εὐχὴν.
- b. Under the preceding :  
Δ[α]μ[ά]ρ[η]ς Ἀρτέμι  
εὐχὴν.
- c. Under the preceding, a little more to the right :  
Σεραπίων Ἀρτ(έμιδι) εὐχὴν.

In the central part a name in large letters, placed over the other inscriptions, began and ran over on the contiguous block to the right :

Σωτ[ήριος]

or something like it.

The third line, which can be seen along the left margin, must probably be read and filled in :

. . . Ἀρτέμ]ει χα[ρ]ισ[τ]ή[ριον].

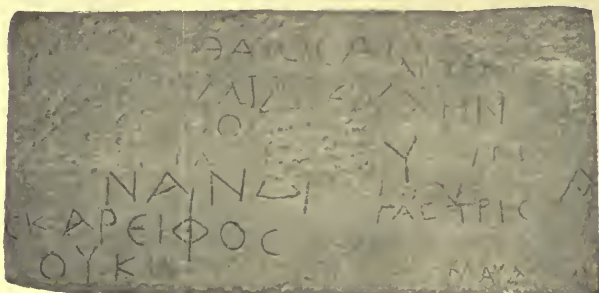
The last name to the right in the lower part seems to be

Ἰσιμένη[ς] . . . . .

The six letters distinctly legible above the inscription of Serapion make a proper name, *Ματαῖς*, which may be compared with the known name, also of a woman, *Ματεῖς* (*C.I.A.* III, 2848).

The rest is hopeless.

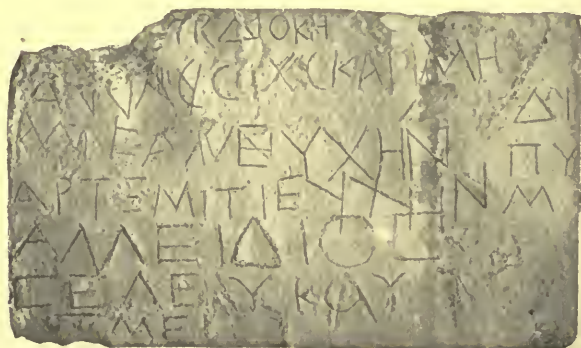
79. Mural block much worn on the surface, in the same store-house; 0.305 m. high, 0.64 m. wide, 0.215 m. thick.



..... θαιος Ἄρ  
 Ἄρτέμι[δι  
 ..... Ἄρτέ]μιδι εὐχῆν  
 .....  
 .....  
 Μέ]νανδρ[ος (?)  
 Σκάριφος Γάστρις  
 ..... Κλανδί[α . . . .

The name Γάστρις we had already found at Gortyna. Σκάριφος is new, so far as I know. Cf. the common noun σκάριφος (σκαριφένω, σκαριφάομαι).

80. Another mural block, like the preceding, now imbedded in the wall of the house of Manoli Manolitzaki; 0.365 m. high, 0.60 m. wide, 0.245 m. thick.



Only the last inscription is clear.

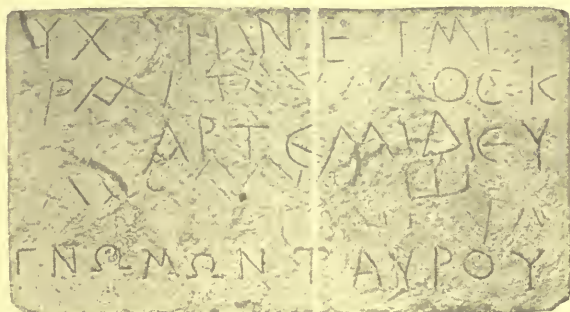
Ἀμείδιος  
Σελεύκου  
Ἀρτέ]μει.

Above this

Ἀρτ[έ]μιτι εὐχήν.

In the upper line, an inscription, partly written over another, which also ends with the word εὐχήν, preceded by Ἀρτέμε or Ἀρτέμι.

81. Another block walled into the corner of the same house; 0.325 m. high, 0.63 m. wide, 0.22 m. thick.

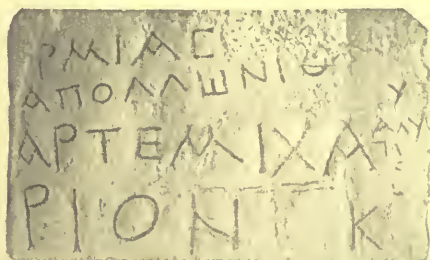


The third and last lines alone are clear :

Line 3. . . . Ἀρτέμιδι εὐ[χήν].

Line 5. Γνώμων Ταύρου . . . .

82. Mural block in the same house ; 0.285 m. high, 0.42 m. wide.



Ἐ]ρμίας  
Ἀπολλωνίο[ν  
Ἀρτέμι χα-  
ριστή]ριον.

The letters [ριστή], if they were not omitted through the carelessness of the man who cut the inscription, must have been on the next block to the left.

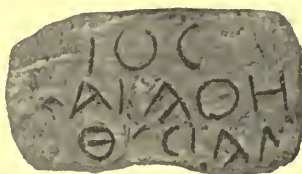


I can hardly believe that this is the inscription published, with letters of the same shape, by M. Doublet, in the *Bull. de Corr. Hell.* XIII, p. 74, and read and filled in by him thus:

Ἐ]ρμίας  
Ἀπόλλωνι  
Ἀρτέμι(δι) χα-  
ρι]στήον.

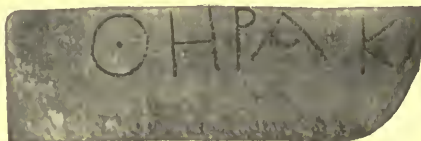
Nothing, or nearly nothing, can be obtained from the two following fragments.

83. Limestone, of the same kind, but with unsmoothed surface, walled into the interior of the unfinished house of Dimitri Vergadaki; 0.145 m. high, 0.29 m. wide. Reading difficult and doubtful.



Line 3. θ[υ]σίαν(?)

84. Fragment built into the interior of the house of Manoli Manolitzaki, near the arch of the fireplace; 0.165 m. high, 0.49 m. wide.



85. Block built into the outside of the house of Janni Vergadaki; 0.23 m. high, 0.38 m. wide; letters, 0.03 m. high.



... ος Γανίου  
Ἀρτέμιδι εὐ]χάν.

The form of the name is clearly Γάνιος, and not Γράνιος.

86. Small block, or plinth, of limestone walled in to the left of the window of Michail Mathiudaki's house; 0.145 m. high, 0.23 m. wide; letters, 0.02–0.022 m. high. The σ is lunated (C),

while the ε is square. On the right side of the last two lines, there is a break in the stone which has been skipped over by the person who cut the inscription.

ΖΩ	Σ	Ι	Μ	Ο	Σ	Ζώσιμος
Α	Γ	Ω	Ν	Ο	Σ	Ἀγωνος ε-
Υ	Χ	Η	Α	Π		ὑχὴν ἀπ-
Ε	Δ	Ω	Κ	Ε		έδωκε.

87. Piece of limestone built into the exterior of the house of the brothers Mamalaki, on the garden side; 0.23 m. high, 0.32 m. wide; letters, 0.045-0.055 m. high, slightly apicated.

Τ	·	Κ	Λ	Α	Υ	Τ. Κλαύ[διος
Δ	Α	Φ	Ν	Ο		Δαφνο[φόρος
Ε	Υ	Χ				εὐχ[ήν.

88. From Haghios Galinis comes also the following fragment, shown to me, at Rettimo, by MM. J. Drosaki and A. Vlataki. It is a piece of a marble slab, 0.255 m. high, 0.337 m. wide, 0.022 m. thick, with letters of very bad and careless shape, and evidently of a late period, 0.01-0.022 m. high.

ΝΩ  
 ΚΟΥ ΜΟΝΟ  
 ΚΕΤΩΝΑΝΩΤΕΡΩΝΠΡΟ  
 ΑΔΕΣΥΜΒΕΙΔΕΣΧΕΔΟΝΠΑΝΤΑ  
 ΙΩΤΩΝΕΝΕΧΕΘΕ ΤΟΥ ΤΟΙΣ  
 ΙΜΑΓΙΝΕΣΕΛΑΓΕΝΔΕΤΙΝΩΝ  
 ΔΙΚΑΕΤΗΡΙΟΝΑΝΕΝΕΚΚΙΗ  
 ΤΟΙΛΑΚΟΑΣΚΕΤΗΝΠΑΙ  
 ΝΕΧΤΑΑ

I do not attempt to decide as to its contents, for it seems to me too obscure. Some phrases make me suspect that it may contain a rescription, or Imperial letter. The more distinctly legible groups are:

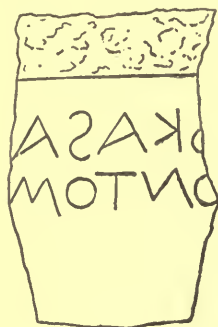
Line 2. . . . . οὐ μόνο[ν(?) . . . . .  
 . . . . . τῶν ἀνωτέρων . . . . .  
 . . . . . συμβε . . . . . δὲ σχεδὸν πάντας

Line 5. . . . . ἐνέχεσθε τούτοις  
 . . . . . ἐξελάσεων δέ τινων  
 . . . . . δικαστήριον . . . . .  
 . . . . .  
 . . . . .

The *τούτοις* of line 5 is divided in the writing *τού τοις*. In line 6 we have a correction of the stone-cutter, who had left out the *ω*. In line 7 the fourth letter from the end seems to be a queer-shaped *κ*, the last letter an *Η*.

## CNOSSOS.

89. From the district of Cnossos I have only a fragment of an archaic stelè of local stone to present, which was found, a few years ago, by peasants, in the field of Christodoulos Akrihaki, near the village of Archanes. It is now imbedded in the dry wall which divides the field from the public road. The upper border was originally adorned with a cornice, which was chiselled off when the stone was fixed in the wall.



The inscription contains, in two lines, running from right to left, the name of a woman in the nominative, with her patronymic in the genitive: "

. . . ικαία  
 . . . . οντος.

The *ι* has the same form as in the only archaic fragment found at Cnossos,<sup>1</sup> to which state the district of Archanes must have belonged.

<sup>1</sup> *Monumenti dei Lincei*, III, p. 439, No. 205.

EASTERN CRETE.

In my journey to the eastern extremity of the island, taken with the especial object of studying the topography and the antiquities of Praesos, I found no epigraphical novelties. The only important document that has come to light, in the last few years, is the inscription of Sitia, containing a treaty between the Praesians and the Sitians, which was copied and published in facsimile by Dr. Mariani,<sup>1</sup> and which I may perhaps later make the subject of a further study. The results of my archaeological investigations at Praesos will be given in a later article. A sepulchral inscription from Itanos, of which an exact copy was transmitted to me after my departure from Crete, is all that I have to communicate from this part of the island.

ITANOS.

90. Slab of local dark stone found at Erimopolis,<sup>2</sup> now in the house of Georgios Strataki, at Palaekastron (Sitia); 0.15 m. high, 0.27 m. wide. Letters, 0.01–0.03 m. high. Copied by Professor Bourdounbaki.

ΑΝΑΞΙΠΡΟΣ	Ἀνάξιππος
ΑΡΙΣΤΟΚΡΑΤΟΥΣ	Ἀριστοκράτους
ΦΙΛΩΤΕΡΕΥΣ	Φιλωτέρους.

Inscription belonging to the tomb of a *xenos* or *metoichos*.

Philotera is the city of the *Trogloditike* on the Arabian Gulf mentioned by Strabo, XVI, 769, and by Stephanus of Byzantium.<sup>3</sup> The latter calls an inhabitant of the town a Φιλωτέρτης. Here we have Φιλωτέρους. I do not think that this Anaxippos is a citizen of Philotera or Philoteria in Coele-syria, the *ethnicon* of which is Φιλωτέριος.<sup>4</sup>

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ROME.

<sup>1</sup> *Monumenti dei Lincei*, VI, pp. 299, 400.

<sup>2</sup> This is the name given nowadays to the place where the ruins of Itanos are. See *Museo Ital.* III, p. 561.

<sup>3</sup> *S.v.*

<sup>4</sup> Steph. Byz. *ibidem*.



## CRETAN EXPEDITION.

### II.

#### CHRISTIAN INSCRIPTIONS.

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Until a few years ago not more than five or six Christian inscriptions from Crete were known; but eliminating a few of quite a late date, there remained only three that belong to the Byzantine period, namely, the two texts from Gortyna published in the *C.I.G.* under Nos. 8635 and 8759, and another from the same city which has been published by Χουρμούζης Βυζάντιος in his pamphlet on Crete quoted above (p. 545); this last inscription is perhaps the earliest.

The first is an inscription, referring to building, which still remains in a field at Haghioti Deki, and belongs to the first half of the sixth century. Of the second, which is lost, there is only a copy in a Vatican manuscript (No. 1759). It belongs to quite a late period, as it is dated in the year 1292, the tenth year of Emperor Andronicus Palaeologus the elder.<sup>1</sup> The third is a brief invocation cut on the exterior of the apse of the early church of St. Titus, now called the *Κερά*, or *Παναγία*, which was still visible a few years ago, but has lately perished in consequence of the barbarous restorations which have disfigured this interesting monument.

The inscription of Toplu Monastiri copied by Spratt (Vol. II, p. 429) is only a recent poetical composition in ancient style and, to the same period, that is, the time of the Venetian dominion, or even later, belongs, in my opinion, the fragment from Rokka copied by the same author (Pl. II, No. 13); the same is the case with the inscription of Eleutherna, published by Thenon in the *Revue Archéologique*, N. S., XVII, p. 293.

In a large island like Crete where the introduction of Christi-

<sup>1</sup> See also *Museum of Classical Antiquities*, Vol. II (London, 1852-53) p. 279, where both inscriptions are given, but the second only in the Latin translation.

anity goes back to apostolic times and where in the eighth century, as we know from the acts of the Second Council of Nicaea, there flourished not less than eleven bishoprics,<sup>2</sup> material of this class of inscriptions ought not to be scanty. On the other hand, what we know of the history and conditions of Crete during the centuries that immediately follow the close of the Roman dominion is very little; still less do we know of the primitive Cretan church. Under these circumstances every addition that can be made to the number of Christian monuments in general and especially to inscribed monuments must be heartily welcomed. I therefore thought it best—without making any special researches—to collect during my excursions all such inscriptions as I happened to find. As far back as the time of my first journey, more than ten years ago, I copied six or seven short texts which I afterwards published together with some other Christian inscriptions of the Cyclades in a note published in the London *Athenaeum* of October 3, 1891 (No. 3336). During my last expedition I was able to add twice as many to those already known. I publish them in these pages not without the hope that other explorers of the island will soon succeed in increasing their number, so as to make it possible thereby to furnish important contributions not only to Cretan studies, but to that larger work, the necessity of which is now being felt—a “corpus” of Byzantine inscriptions.

I do not wish to attempt at present to establish, even approximately, the date of the different inscriptions. We have in this case no criteria, except such as can be drawn from palaeography, which can give no help in a field where for a period of many centuries the material available for comparative study consists of at most about twenty inscriptions, all short, all in isolated fragments,

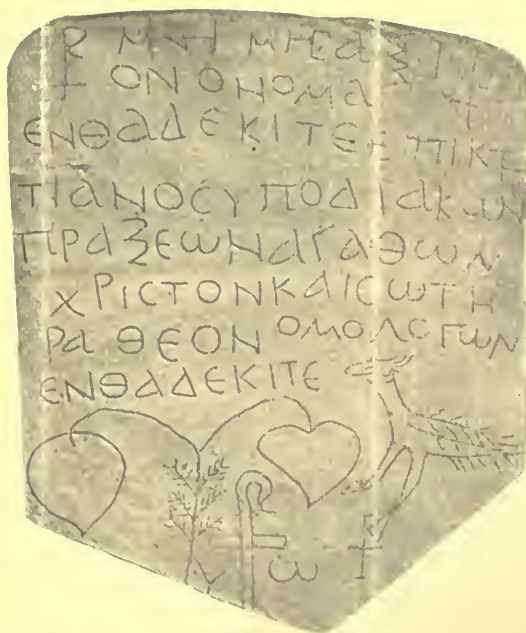
<sup>2</sup> Eleven Cretan bishops signed the acts of the Second Council of Nicaea (787 A. D.). See *Sacrosancta concilia ad regiam editionem exacta, studio Ph. Labbei et G. Cossartii* (Paris 1671), VII, p. 548. As early as the middle of the fifth century eight bishops are mentioned in the letter addressed by the Cretan episcopacy to Emperor Leo I at the great council of Chalcedon in 451. The text of the letter is given *op. cit.* IV, p. 975-976.

The third of the *Notitiae Graecae Episcopatum*, the date of which cannot be exactly determined, but which appears, according to a private communication sent me by the distinguished Byzantine scholar, Professor Krumbacher, to belong to the period of the Palaeologi, enumerates twelve bishoprics for Crete. See Hieroclis, *Synecdemus et Notitiae Graecae Episcopatum*, edited by Parthey, 1886, p. 118.

and, with a single exception, not dated. I will, therefore, confine myself to giving good copies of them, with facsimiles of a few, adding hardly anything more than a simple transcription.

Some of these—the longest—are now in the small museum of the Syllogos of Rettimo, but without any indication of their provenience. All that we can affirm in this case is that they belong to the territory between Mt. Ida and the mountain chain of western Crete. The ancient cities which have given, if not all, at least the greater part of the material in this collection, are Axos or Oaxos, Eleutherna and Sybrita.

1. Syllogos of Rettimo. Marble slab, 0.34 m. high; 0.28 wide. The letters, carelessly formed, are 0.01–0.03 m. high. Below is a branch, a large cross and a small one ending above in a *rho* with a tail (R) and probably representing—like the two crosses at each side of the first line—both the monogram and the cross; then comes the rude figure of a bird. On either side of the larger cross is a Y (?) and an  $\omega$ .



Ῥ Μνήμης ἄξι- Ῥ  
ον ὄνομα.  
Ἐνθάδε κίτε Ἐπικτη-  
τιανὸς ὑποδιάκων,  
πράξεων ἀγαθῶν,  
Χριστὸν καὶ σωτῆ-  
ρα Θεὸν ὁμολογῶν.  
ἐνθάδε κίτε.

The orthography of the stone is in every case correct, except in the verb *κίτε* (*κείται*), which occurs in line 3 and is repeated in

line 8. The nominative *διάκων* for *διάκονος* (*ὑποδιάκων* = *ὑποδιάκονος*) is rare but not new.

2. Syllogos of Rettimo. Marble slab 0.215 m. high; 0.38 m. long; 0.016 thick. Letters 0.007–0.015 m. high.

ΗΜΕΤΕΡΗΣ ΚΑΛΛΙΣΤΟΝ ΕΧΕΙΣ ΛΟΓΕΧΕ  
ΧΟΡΙΗΣ

ΜΑΓΝΟΝ ΕΝ ΕΥΣΕΒΙΕΣΣΙΝ ΠΑΝΗΓΥΡΙΕΣΣΙ  
ΔΙΚΕΩΝ

ΤΩ ΔΕ ΤΟΝ ΟΣ ΚΛΥΤΟ ΚΑΡΤΟΣ ΕΠΟΥΡΑΝΙΩΝ  
ΑΝΕΩΞΕ

ΤΙΜΗΝ ΑΓΓΕΛΟΕΣΣΑΝ ΕΠΙ ΣΕ ΒΑΣΙΛΕΥΟΝ ΕΣΚΕ  
ΤΙΜΑΣ ΔΕ ΗΝ ΜΕΓΑΛΗΝ ΒΑΣΙΛΗΙΔΑ ΤΗΝ ΘΕΟΤΕ  
ΚΝΟΝ

ΛΕΙΔΙ ΗΝ ΘΕΟΤΗΤΑ ΤΟ ΣΟΝ Δ' ΥΠΕΔΕΧΝΥΤΟ ΤΠΝΑ  
ΕΥΣΧΟΛΟΝ ΕΚΤΑΝΥΩΝ ΨΥΧΗΣ ΠΟΛΥΧΑΝΔΕΔΑ ΚΟΛΠΟΝ  
ΕΙΔΟΣ ΟΠΩΣ ΘΕΙ-ΚΟΝ ΒΡΟΤΟ ΕΙΚΕΛΟΝ ΑΜΦΙΒΑ  
ΛΟΙΤΟ

ΣΙΙΣ ΜΑΚΑΡΑΝ ΤΟΛΗΣ ΘΕΕΙ ΚΗΝ ΔΟΣΙΝ  
ΑΓΛΟΦΕΓΓΕΣ

Ἡμετέρης κάλλιστον ἔχεις, Λόγε Χ(ριστ)έ, χορίης

Μάγον ἐν εὐσεβίεσσιν πανηγυρίεσσι δικέων.

τῶ(ι)δε πόνος κλυτόκαρπος ἐπουρανίων ἀνέωξε

τιμὴν ἀγγελόεσσαν, ἐπ(ε)ὶ σέβας ἱερὸν ἔσχε

5 τιμὰς δὲ ἦν μεγάλην βασιληίδα, τὴν Θεότεκνον,

ἀειδίην Θεότητα. τόσον δ' ὑπεδέχνυτο πνεῦμα

εὐσχολον ἐκτανύων ψυχῆς πολυχανδέα κόλπον,

εἶδος ὅπως θεῖκόν βροτοεἶκελον ἀμφιβάλοιτο,

σῆς, μάκαρ, ἀντολῆς θεεικὴν δόσιν, ἀγλ(α)οφεγγές.

This is the epitaph of the tomb of a certain Magnus; it is composed entirely of hexameters, with a few metrical errors which are easily seen and some orthographic mistakes. Thus we have a *ν* not allowed by the meter in verse 2, *εὐσεβίεσσι[ν]*, and an *ε* for *αι*, in the same line, in *δικέων* for *δικαίων*. In verse 4, *ἐπὶ* should read *ἐπεὶ*, and in verse 9 there ought to be inserted an *α* in *ἀγλ(α)οφεγγές*.



The first verses are perfectly intelligible; but the meaning of the last lines, from the middle of the fourth verse, is not so clear.

The idea expressed in vv. 4-5 is that Magnus has been able to attain to heavenly glory because he had as his *ἱερὸν σέβας* and his *τιμαί* his great queen (*ἦν μεγάλην βασιληίδα*), that is, the Mother of God, etc. With regard to the obscure part that follows I owe some suggestions to Professor Herbert Weir Smyth, to whom I have shown the inscription. Professor Smyth thinks that, as a reference to the controversy regarding the cult of the Virgin (v. 5) and the heresy of the Monophysites is improbable, the inscription refers to Christ throughout (*Λογέ*, v. 1; *μάκαρ*, v. 9); that if *ἀνατολή* is here equivalent to *ἀνάστασις*, the meaning is that through the resurrection the *εἶδος βροτοεἶκελον* becomes *θεϊκόν*, *ἀγλαοφεγγές* (*cf.* 1 Cor. xv 53 *seqq.*); and *χορίης* (v. 1) may be taken literally, thus showing that Magnus was a monk. Possibly *εὐσχολον* (v. 7) may support this view.

3. Syllogos of Rettimo. An inscription rudely carved on a fragment of an ancient marble disc. Height 0.37 m., width 0.31, and 0.018 m. thick; letters irregular, 0.01-0.02 m. in height.

ΣΟΦΟΝΑΝΔΡΑΚΑΙΧΡΥ  
ΦΙΛΟΝΓΕΗΗΔΕΚΑΛΥ  
ΠΤΙΘΕΟΚΤΙΣΤΟΗΤ  
ΟΝΤΑΠΑΝΩΝΜΥΣ  
ΤΗΝΚΑΙΔΕΙΒΟΥ  
ΛΟΝΧΑΡΙΝΣΟΙ  
ΧΡΕΕΧΩΟΤΙ  
ΜΕΕΡΥΣΩ

Σοφὸν ἄνδρα καὶ Χρ(ιστο)ῦ  
φίλον γέη ἥδε καλύ-  
πτι(*sic*) Θεόκτιστον, πρ(εσβύτερον ?)  
ὄντα, πάντων μύσ-  
την καὶ αἰΐβου-  
λον. χάριν σοι,  
Χρ(ιστ)έ, ἔχω ὅτι  
με ἐρύσω.

This is an epitaph from the tomb of a certain Theoctistos, who, if I am not mistaken in translating the final mark on line 3, must have been a priest. At least, I do not believe that one should connect this sign with the following line and read *προ|όντα πάντων*, because in this case it would not have been necessary to mark the *προ* so strangely. This *όντα*, whether it be joined to the preceding word *πρ(εσβύτερον)* or to the following words *πάντων μύστην*, should be understood in the past tense, *i. e.* as *γενόμενον*.

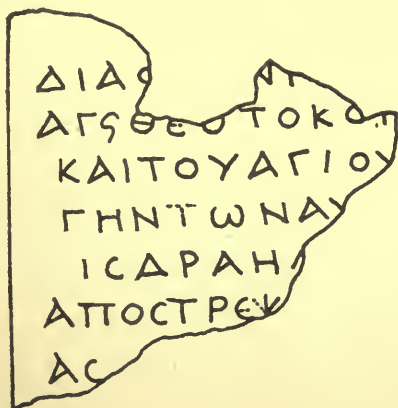
*Μύστην*, line 3-4, has the meaning of *μυσταγωγός*, which in the Christian writers is generally equivalent to "priest." *Μυσταγωγία* in Iren. 628b, 661a, in Eus. II, 65b, in Cyrill. II, 1076a, etc., signifies "initiation into the sacraments;" in Isid. 200a it has the value of "ordination." *Μυσταγωγέω* is "to celebrate the eucharist or to baptize," Athan. I, 276c; Soz. 1569b.

*Ἀείβουλος*, line 5-6, is a new composite regularly formed like *αἰίλαλος*, *αἰίδρομος*, etc.

The last phrase of the inscription differs in its syntax from its preceding portion, being worded in the first person and containing the thanks of the deceased himself to Christ, who has saved him.

4. Syllogos of Rettimo. Fragment of a slab of ordinary stone, 0.25 m. high, 0.21 m. wide, and 0.047 m. thick; irregular letters, 0.02-0.03 m. high. Its provenience is uncertain, but it is thought to have been brought from Eleutherna.

Though it appears to be an invocation it may, however, be a sepulchral inscription.



Line 1. The supplement διάσ[ωσον] is suggested.

Perhaps: Διάσ[ωσον . . . . Χριστὲ πρεσβείαις ("by intercession") τῆς Παν]αγ(ίας) Θεοτόκου . . . . ] καὶ τοῦ Ἁγίου [τοῦ δεῖνα . . . . etc.

In line 5 we read: Ἰσραή[λ . . . or Ἰσδραή[λ . . . (for Ἰσραή[λ]), which is probably the remnant of a Biblical expression, such as ὁ Θεὸς τῶν φυλῶν τοῦ Ἰσραήλ (C.I.G. 9270), or of a prayer to receive the deceased into the lap of Israel.

Line 6. There seems to be a form of the verb ἀποστρέφω, ἀποστρεψ . . . .

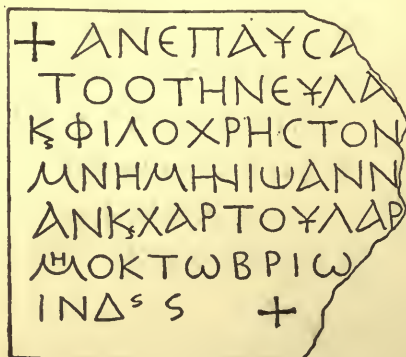
5. Eleutherna. Fragment of a limestone sepulchral stelè 0.43 m. high; 0.59 m. wide; 0.06 m. thick: in the centre is a cross in relief. It is walled into the outside of the half-ruined church of Haghia Anna on the north side of the acropolis hill.



Ἄνεπαύσατο ἡ μακαρία μήτηρ Ἄ . . . .

Μη(νὶ) Μαΐω(ι) κθ ἐπὶ ἰνδ(ικτιῶνι) πέμπτη(ι) [ἡμ(έρα(ι))] β?

6. Gortyna. Small marble slab, broken on the right side, in the garden of Manolis Pliakis at Haghioi Dekka. It is 0.18 m. high; 0.165 m. wide, and 0.032 m. thick; the letters are 0.012–0.015 m. high.



+ Ἀνεπαύσα- [+  
 το ὁ τὴν εὐλα[βῆ  
 κ(αὶ) φιλόχρηστον  
 μνήμην Ἰωάνν[ης  
 ἀν(α)γνώστης ?) κ(αὶ) χαρτουλάρ[ιος  
 μὴ(νὶ) Ὀκτωβρίω(ι)  
 ἰνδ(ικτιῶνος) ῥ +

A fact to be noted, as apparently special to the language of these Christian inscriptions of Gortyna,<sup>3</sup> is the use of the absolute accusative in lines 2–4: ὁ τὴν εὐλα[βῆ] καὶ φιλόχρηστον μνήμην instead of ὁ τῆς εὐλαβοῦς καὶ φιλοχρήστου μνήμης Ἰωάννης (cf. *C.I. G.* 9235: τοῦ τῆς μακαριωτάτης μνήμης Ἀθανασίου, “Athanasius of most blessed memory”).

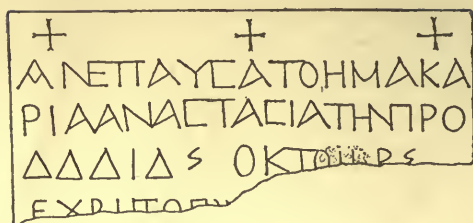
7. Gortyna. Small fragment of marble slab inscribed on both sides, but not in the same direction (on one side it is lengthwise, and on the other crosswise) in the garden of Manolis Iliakis; 0.165 m. high, 0.115 m. wide, 0.027 m. thick.



a) + Ἀνε[παύσατο ὁ τὴν . . . ?  
 ναδι[ . . . . . καὶ μακα-  
 ρίαν μ[νήμην . . . . . μὴ-  
 νὶ Ὀκτ[ωβρίω(ι) . . . . .  
 ἰνδ[(ικτιῶνος) . . . . .

<sup>3</sup> See the fragments published in the *Athenaeum*.





b)                   +       +       +  
 'Ανεπαύσατο ἡ μακα-  
 ρία 'Αναστασία, τὴν πρὸ  
 ΔΔΔΙΔΣ 'Οκτωβρ(ίου)

. . . . .

The mark of the date in line 3 is not clear to me, as it is impossible, for this period, to interpret the three Δ's as the numeral 30 indicated in the ancient Attic manner. Nor can this number be connected with the sign ΙΔ, indicating the Ides, according to the Roman calendar; hence nothing can be got from the remains of the last line.

8. Gortyna. Garden of Manolis Iliakis. Thin marble slab broken on the left, 0.30 m. high, 0.13 m. wide, 0.035 m. thick, letters 0.025–0.035 high.

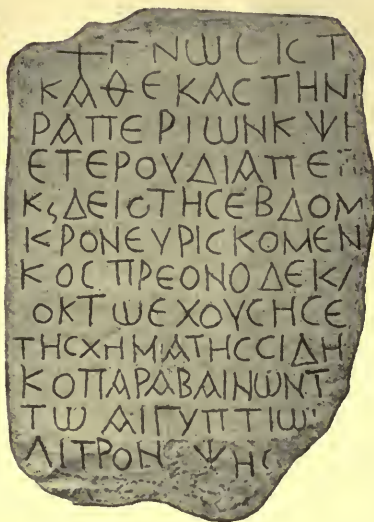


+ 'Ανεπα]ύσατο ὁ μα-  
 κάριος 'Εκκλ]ησιόδωρος(?)  
 . . . . . μῆ]νι 'Ιουλίου (sic).  
 . . . . . ἡ]μέρα(ι)  
 . . . . .

**9 and 10.** Gortyna. Two small fragments of marble slabs in the same garden. The second is inscribed on both sides. No. 9 measures  $0.057 \times 0.09$  m.; No. 10 measures  $0.09 \times 0.10$  m.



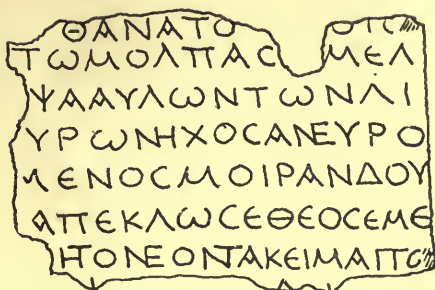
high, 0.18 m. wide; letters 0.018 m. high. Copied by Dr. Taramelli. Facsimile of a squeeze made by him.



I confine myself to giving the exact text of this inscription, which appears to me to be wanting to a considerable extent on its right side, which is broken away. It is certainly of unusual interest. What is preserved does not give me a sufficiently clear idea of the context, and I leave it to others more versed in Christian antiquities to explain it. From the remains of the first line, where we read *γνώσις*, it seems to me that one may conclude this inscription to be a notification regarding certain things to be done. This is confirmed also by the mention of *παραβαλῶν* at the end where we should expect a statement of the penalties to be inflicted on the transgressors of these regulations.

**13.** Arcadia. The following inscription comes from Ini. I have expressed elsewhere my doubts on the identification of Ini with Arcadia proposed by Svoronos. But I do not hesitate to believe that in the Byzantine period this locality belonged to the diocese of Arcadia, which must certainly have been of considerable extent. The form of the letters of this text indicate that it is rather early, probably even of the Roman period. It is on a piece of common stone, broken both above and below, which is walled in above the door of the country church, called *ἡ Κοίμησις τῆς Θεοτόκου*, near

the village of Ini, not far from the ruins of the ancient city. Height 0.21 m., length 0.32 m.; letters well carved, 0.02–0.025 m. high.



. . . . .  
 . . θανατο . ο .  
 τω(ι ?) μολπας [ε] μελ-  
 ψα, αὐλῶν τῶν λι[γ]-  
 υρῶν ἦχος ἀνευρό-  
 μενος · μοῖραν δ' οὐ[κ  
 ἀπέκλωσε θεὸς ἐμέ,  
 θν]ητὸν εἶντα. κείμαι . . .  
 . . . . .

The composite ἀποκλώθω (ἀπέκλωσε l. 6) is new and not to be found in the lexicons or in the *Συναγωγή ἀθησαυρίστων λέξεων* of Koumanoudis. Its use with the double accusative μοῖραν and ἐμέ (instead of ἐμοί) is also noteworthy. The inscription is in verse that is in part regulated by the accent.

FEDERICO HALBHERR.















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